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ABSTRACT

Annotations of 192 recent films which address themselves to subjects of particular interest to women are presented in this reference guide. The guide is intended for use by women's film festivals, consciousness-raising groups, women's studies programs, and guidance programs. Issues considered by the feminists, professional television film crews, and film production companies include: How have individual women coped with changing traditions and values? What is the women's movement? How does society discriminate against women? Twenty specific topic areas are identified by the authors, including abortion, child care, job discrimination, history, ironic commentaries, rape, self-defense, third-world women, and working mothers. The guide is divided into four parts, each of which contains annotations of films evaluated by a different committee. The authors identify the reviewers as a film screening committee at Indiana University (87 films); the Extension Media Center, University of California, Berkeley (20 films); the Indiana University Audio Visual Center (74 films); and private film distributors (11 films). Distribution and technical information is provided with each film description. A bibliography noting information on women's films not annotated in the catalog and a sample film evaluation form are included in the booklet. (Author/DB)

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Audio-Visual Center
Indiana University
Bloomington, Indiana 47401
Telephone No.: (812) 337-8087

WOMEN'S FILMS—A CRITICAL GUIDE

Indiana University Audio-Visual Center

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Introduction

In the mid-70's, the complex and varied aspects of the women's movement comprise one of a few social issues that continue to stimulate the production of numerous 16mm educational and documentary films. At the same time, the nation's colleges and universities are establishing women's studies programs, and films by, and/or, about women constitute a major resource available to these programs.

Many film clients of the Indiana University Audio-Visual Center have expressed an interest in women's films for programming women's film festivals and for use with consciousness-raising groups, discussion groups, and guidance programs within business, educational, religious, and government organizations. Responding to these expressed needs, the Audio-Visual Center organized a project to identify and screen recent films useful for women's studies, to publish a reference guide to these films, and to recommend the acquisition of films for the Indiana University film library.

From late January through the end of June, 1974, a volunteer screening committee met weekly (and sometimes bi-weekly). Representing a cross section of the Indiana University Bloomington community, the committee consisted of both men and women and included professors, counselors and students representing a wide variety of disciplines, ranging from

business, law, and political science to history, comparative literature, and film study. Among the participants were the Coordinator of Women's Studies in the College of Arts and Sciences, the Director of Continuing Education for Women, the Coordinator of the Bloomington Chapter of the National Organization for Women, a television producer, a public-library film librarian, the State Convener of Labor Union Women as well as staff members of the Audio-Visual Center.

Following the viewing of each film, evaluations were written using a modified version of the standard Educational Film Library Association evaluation form. Viewpoints and insights expressed in these evaluations and in general discussions have been incorporated into the film notes written by Carolyn Geduld and presented here. Ms. Geduld is a free-lance film critic and a member of the Society for Cinema Studies. One of her recent publications is a review of three, book-length studies on the treatment of women in feature films. The review appeared in the Summer, 1974, *AFI Report*, the American Film Institute's quarterly publication. She has been active in the women's movement in Bloomington and is a shareholder in Bloomington's Women's Center.

In 1972-73, the Extension Media Center of the University of California at Berkeley undertook a similar project resulting in an article, *Women on Film*, which appeared in its newsletter *EMC ONE-73*. Selected segments of the article are presented in this publication. For the most part, the Indiana University screening committee did not evaluate films adequately covered by the Extension Media Center. Occasionally, however, because of some specific interest, the committee did preview films listed by EMC and notes for those films appear in the main body of this catalog.

Although films are organized within topic categories in Parts 1 & 2, this framework is not intended to be limiting and it is expected that film users will find other creative and flexible ways to use these films.

Distribution and technical information is provided with each film description. *(Please note that the date supplied with each film description is not necessarily the exact copyright date for each film but in most cases provides a close approximation of the original copyright, production, or television broadcast date.)* The distributors listed with each film description in Parts 1, 2, and 4 represent the primary source for purchase or rental of each film. All of the films in Part 3 are available from Indiana University on a purchase and/or rental basis. In Part 3, film descriptions showing only a rental price include a distribution source for purchase of the film. Addresses for all distributors appear in a separate index (see the Table of Contents).

Part 3 lists and describes the films available for purchase and/or rent from the Indiana University Audio-Visual Center. Some of these films are recent acquisitions based on purchase recommendations made by the screening committee. Reflecting its commitment to building a representative collection of women's films, the Center will continue to add titles as funds become available.

The Audio-Visual Center continues to receive announcements from producers and distributors about new women's films. In an effort to make this publication as current as possible, descriptive information about these new films is also included (see Part 4).

This catalog is not intended to be comprehensive—there are many other women's films and information about them is available in publications noted in the bibliography.

The project director wishes to thank those who participated, particularly members of the screening committee who willingly volunteered many hours of screening time; Ms. Linda McCurry, a member of the Audio-Visual Center staff, whose assistance and participation were invaluable; and staff members of EMC, University of California, for their cooperation in researching producers and distributors of current women's films.

Patricia C. Wetmore
Project Director
Audio-Visual Center

Defining Women's Films

Is there such a thing as a distinctly "women's" film? After six months of screening scores of documentary and educational films made for and often by women, my own answer would have to be—not yet.

The films listed in this catalogue were made for a variety of reasons, some more noble than others. A precious few were made by independent filmmakers who use the film medium to make personal statements. Others were made by feminists who use films as a tool for expressing political attitudes. Still others were made by professional film crews employed by television networks to give balanced coverage to controversial issues. And some were made by film production companies interested in cashing in on popular and topical subjects.

It would be nice to report that the best women's films were made by feminists and the worst by professionals. Unfortunately, this is not necessarily the case. The best films—*Womanhouse, Joyce at 34, Janie's Janie, No Tears for Rachel, Frankenstein in a Fishbowl, It Happens to Us, Happy Mother's Day*—were made by talented filmmakers with good ideas and adequate budgets. Other than that, their origins are as difficult to classify as their styles.

At this time, before the emergence of a true women's film aesthetic—of films that are recognizably "feminist" in style—there does exist a body of film that is

useful and informative on subjects of particular interest to women. They address themselves to such questions as what is the women's movement? How does society discriminate against women? How have individual women coped with changing traditions and values? These films, concerned with women's issues and classified in this catalogue according to theme, are "women's films" in the sense that they tell women about women and thus contribute to women's liberation.

Carolyn Geduld

Abortion

Abortion law and abortion procedure have gone through many changes in the past few years. At present, there appears to be a lag between the intent of films produced about abortion and the current legalization of abortion in America. Older films, like *Illegal Abortion,* made to frighten women, are still useful today as an argument for maintaining the legality of abortion—they remind us of how bad a bad abortion could be. The best of the recent films, like *It Happens to Us,* attempt to compare the horrors that were common before legalization with the brighter situation that followed the Supreme Court decision.

Abortion: Public Issue Or Private Matter
25 min./ Color
Purchase $275

Completed in 1971 shortly after the Supreme Court upheld the liberalized abortion law in Washington D.C., this made-for television documentary concentrates on the eighteen months of debate that preceded the Supreme Court decision. It attempts to cover both sides of the controversy. Because it offers a "balanced" range of opinion, it remains a useful reference tool for women today who may still find the concept or experience of abortion a difficult private matter.

After a narrator explains the legal background of the abortion question, those favoring the legalization of abortion are heard: a woman who had a brutal illegal abortion; the abortionist who instigated the court

case in Washington; movement women who discuss the political overtones of the case; the director of Washington's first free-standing abortion clinic; and abortion counselors who describe the positive reactions of women who have had legal abortions.

Representing the opposition to abortion are Chicago's Cardinal O'Boyle; a lawyer who talks about the legal rights of the fetus; a doctor with philosophical considerations; and "Birthright," a support group for the right-to-life advocates. d. Bill Leonard, 1971, Films Incorporated.

The Advocates: On Abortion At Will In The First Twelve Weeks
57 min./ B & W
Purchase $265

An episode of The Advocates, a television series of debates, made during the period in which many state legislatures were considering reforms of their abortion laws. The format of the debate is deliberately low-key (and for the taste of some, dust-dry). In a set resembling a court room, the rules of debate are followed to the letter, with a moderator clocking the deliveries and rebuttals of each advocate and of their various witnesses. The attempt is to be scrupulously fair to both sides. The result has less emotional impact than the more biased—but also more powerful—*Abortion: Public Issue or Private Matter.*

Advocate Howard Miller, who represents the opponents of abortion reform, presents as his witnesses author Pearl Buck, who never regretted giving life to a severely retarded child; a doctor who believes an improvement in the use of contraceptives would reduce unwanted pregnancies; the director of an adoption agency who claims he can place more children than are available. Advocate Miller also shows a film of a fetus which, he declares, is a "human being."

Advocate Max Greenberg, a representative of the abortion reformers, introduces Congresswoman Shirley Chisholm, who argues that abortion is a woman's right; a gynecologist who explains abortion procedure and who denies that a fetus is a "human being"; a psychiatrist who discusses the effect an unwanted

birth has on the subsequent life of the child; a 41-year-old mother of three who had an illegal abortion.

Some of the questions raised seem curiously dated—Will abortion permit infanticide? Can we allow women to make "impulsive" decisions? Does a woman who requests an abortion hate children? On the whole, however, the debate contains a useful catalogue of the arguments for and against the legalization of abortion. 1969, Indiana University Audio-Visual Center

Four Young Women: A Film About Abortion
20 min./ Color
Purchase $285

Edited interviews with women who openly discuss their unwanted pregnancies and abortion decisions. A foreword indicates that the "film is a documentary. No scenes have been staged." The young women are convincingly ordinary—the girl-next-door with problems. They are essentially emotionally healthy people who can deal with an unexpected occurrence —pregnancy—with the decisiveness and dignity the legalization of abortion allows.

Liz is interviewed the day before and the day after her abortion. She and her boyfriend both go to school and live at home with their parents. They plan to marry after graduation. He accompanies her to the abortion clinic.

Patsy, a young black woman, feels only slight remorse about her abortion a year later. She does not want to (or have to) marry her boyfriend.

Mary was single at the time of her first pregnancy two years earlier. Although it means financial hardship, she married her boyfriend and had the child. A second pregnancy was terminated, however, for economic reasons and the couple now live with regret.

Vicki, a high school student, is interviewed with her mother just before her abortion. While Vicki seems undisturbed, her mother reveals a considerable amount of unease as well as sympathy.

In an epilogue, Dr. Sadja Goldsmith explains both the vacuum aspirator and saline abortion procedures, while reminding us that contraception is the most desirable way to control pregnancy. However, no actual scenes of an abortion or of the preparation for abortion procedure are seen in the film. d. David Espar and Leonard C. Schwarz, 1973, See-Saw Films

It Happens To Us
30 min./ Color
Purchase $325

A strong recommendation for the continued legalization and availability of abortion as a fundamental women's right. This useful and very informative overview of abortion includes several hair-raising accounts of botched illegal abortions told by the women who experienced them. The director uses a fine sense of empathy to encourage audiences to relate the abortion stories to the context of the women's lives and backgrounds. Especially disturbing is the tragic portrait of, for instance, the woman from Knoxville who endured the miseries of a maternity home during her first pregnancy and was almost killed by an abortionist during her second; of the girl whose father arranged a "coat-hanger" abortion for her as a punishment for sexual "misbehavior;" of the black woman who attempted suicide when her mother rejected her.

As a counterpoint to these horrifying recollections, the film provides statistical material on both contraception and abortion, allows an abortion counselor to talk about the absence of trauma among women who have had painless legal abortions, and gives a woman doctor an opportunity to explain and evaluate the different kinds of abortion procedures. d. Amalie R. Rothschild, 1972, New Day Films

Illegal Abortion
25 min./ B & W
Purchase $175

An extremely graphic and shocking portrayal of a woman's mental and physical suffering before and during an illegal "back-street abortion." The film was produced in 1968 before the legalization of abortion in the U.S. and originally served as a cautionary tale

for women who would contemplate the termination of pregnancy. The abortion depicted in the film is a brutal and dangerous quasi-medical procedure. The alternative of a safe and painless abortion is not offered or shown.

The dramatization preceding the abortion sequence involves a young married couple who are living together and who are tainted by this "sin." When the woman discovers she is pregnant, her boyfriend feels threatened. He masks his anger with concern, while she masks her fear with anger. Eventually, the boyfriend rationalizes *his* decision to terminate the pregnancy: "if we let circumstances rule our lives, we'll never make it together." Ironically, of course, the young woman is herself the victim of circumstances and they may very well cost her her life if she hemorrhages during the abortion. This fact considerably weakens the boyfriend's case and implicates him in the violent experience that follows.

An arsenal of horror film techniques sensationalizes the abortion sequence. The abortionist is the stereotype shady middle-European "doctor," while his ruthless nurse—a dark, severe-looking woman—looks like one of the brides of Dracula. Their "torture" of the very blond young woman who is their patient has a mythic dimension that affects our most primitive fantasies as well as our realistic concern for the social problem of "back-street" abortions. d. Robin Spry, 1968, National Film Board of Canada

Problem Pregnancies

Before the legalization of abortion, pregnancy was the worst thing that could happen to an unmarried teen-ager. *It Happens* and *Pheobe* reveal the suffering such girls endured, while the more recent *Young, Single and Pregnant* shows us how an unwanted pregnancy can now be faced without anguish be-

cause of the Supreme Court decision and also because of the current openness about "illegitimacy" and pre-marital sexuality.

It Happens
25 min./ Color
Purchase $300

A poor script and amateurish acting mar this story of a girl "in trouble." When she realizes she is pregnant, the girl immediately collapses into tearfulness and paralyzing indecision. Her boyfriend, who acts "manfully," remains resourceful and firm. He takes her to a clinic where she can be tested and examined and then to a counselor who discusses her options. After the counselor has run through all of the options from marriage to maternity homes, he talks briefly about abortion. "It is surgery, but it is not very serious surgery in most cases," he notes, adding ominously, "Can you handle the emotional trauma of having an abortion?" The girl is advised to tell her parents, who do not respond with particular grace. Although the film ends before the situation has been resolved, the alternatives for this rather sheltered girl seem less problematic than those faced by *Phoebe.*
d. Noel Nosseck, 1972, Pyramid Films

Phoebe
27 min./ B & W
Purchase $220

A film classic about Phoebe, a high school girl who becomes pregnant at a time when the option of legal abortion does not exist. Like the vastly inferior *It Happens,* the film is not really concerned with the solution to her problem. It is instead a sensitive and tasteful study of a young woman's feelings in a time of crisis and of her relationship to others. *Phoebe* can be viewed both as the story of a specific problem pregnancy and as an existential statement about a young woman trapped in a very constrictive world. It is this sense of entrapment that the film captures so forcefully, in part through use of techniques borrowed from the works of Italian filmmakers Antonioni and Fellini.

Unlike the girl in *It Happens,* Phoebe does not enlist our sympathy with cloying "niceness." Instead, she is depressed and irritable, although justifiably; her

boyfriend is a distant and rather obnoxious "clown," her parents are preoccupied with their suburban lifestyle.

The central portion of the film concerns Phoebe's fantasies about the possible reactions of her boyfriend, her parents, her school counselor when she breaks the news. She fleetingly considers ways of covering up—an illegal abortion, suicide, and running away. In the end, she gives in to a sudden impulse and phones her boyfriend, shouts "I'm going to have a baby," and immediately hangs up, unable to face what is bound to be his inadequate or even hostile reaction. d. George Kaczender, 1965, McGraw-Hill Films

Young, Single And Pregnant
18 min./ Color
Purchase $265

Similar in format to *Four Young Women: A Film About Abortion,* this documentary again focuses on four young women, each of whom has chosen a different solution to a problem pregnancy. Perhaps the most useful of the two Espar-Schwarz films. *Young, Single and Pregnant* offers a range of alternatives for pregnant women in familiar circumstances.

Carol became pregnant during her last year in high school and gave up her baby for adoption. Three years later, she feels she did the right thing for herself and her child.

Anita and Chris decided to marry and keep their baby despite parental opposition and financial hardship. A year or so later, they are both working, taking courses, and caring for their daughter.

Terry, a young black woman, had an abortion three years before rather than become a welfare mother. She had no job or adequate education at the time. Since, she has parted with the young man who refused to marry her.

Joan, a single woman, kept her baby and now lives on welfare. She refuses help from the father of the

child and remains independent despite hard times. d. David Espar and Leonard C. Schwarz, 1973, See-Saw Films

Rape

No Lies, a personal statement about rape, and *No Tears For Rachel,* a "balanced" documentary, are among the most powerful of the women's films. Along with brutal abortion, the issue of rape is a potent dramatic device for filmmakers who want to provoke women and to symbolize the ultimate risk of their oppression.

No Lies
17 min./ Color
Purchase $250

A clever use of a cinema-verité style interview (actually, a dramatization) that explores the concept of rape as an assault on the body and mind. In one long take lasting the entire seventeen minutes of running time, the camera-man is heard off-camera questioning a young woman about her experience of being raped. Using the most brutal of journalistic techniques, he strips away her defense, bullies her, forces out her deepest and most hysterical feelings about the incident. Beyond its extraordinarily effective portrayal of a woman's anguish about rape and its aftermath, the film also suggests that a woman may be subject to asexual forms of rape, as, for instance, through rough treatment by the police, through the verbal assaults of an insensitive (male) "friend," through the probings of the documentary camera itself. d. Mitchell Block, 1973, Phoenix Films

No Tears For Rachel
27 min./ Color
Purchase $315

A production that is an honest and hard-hitting probe of the emotional complexities involved in the crime of rape. The main point of the film is voiced in its opening moments: "In the case of rape, a woman is singled out for brutal discrimination."

Two forthright women, Rachel and Sarah, graphically describe their own experiences of being raped, the reaction of boyfriends and families, the ways that the

explicit and implicit moral judgements of society have undermined their dignity. Their stories are supplemented by interviews with other concerned people. Rachel's psychiatrist describes the devastating effects of unsupportive responses by the victim's family. A group of nurses from Denver, participants in a program to help the victims of rape, discuss the victim's sexual problems following an attack. The husband of a raped woman talks of his problems in coping with the situation. A sympathetic policeman gives a thoughtful account of the humiliation the victim endures immediately after the attack, in the hospital, the police station, court.

The last quarter of the film focuses on highly provocative interviews with officials voicing antipathy to the victims. A physician in a hospital emergency ward describes a procedure that protects doctors who do not want to appear in court. A district attorney claims that there is "some evidence in the majority of trials that the gal brought it on herself." A public defender explains his personal reasons for protecting the rapist who faces a long prison sentence, while "what's happened [to the victim] has already happened." The film ends with an appeal for understanding and acceptance—no tears—for women who have been raped. 1974, Indiana University Audio-Visual Center

Welfare

The inequities of welfare are not faced by women alone. But it is the loud and angry voices of women that demand change in the welfare system and that force the women's movement to be answerable to the problems of poverty, racism, class division. The films about welfare, and the films about day care and working mothers, suggest that these problems are

basically economic problems and that the liberation of women will have to be accompanied by changes in the economic system.

Janie's Janie
25 min./ B & W
Purchase $200

An outstanding contribution to women's films that gives us a model for action. Janie is a gutsy welfare mother from Newark whose example is a reminder that the women's movement--and women's anger—is not the exclusive property of the educated middle-class.

The film charts Janie's growth from a repressed and depressed housewife with six children to a liberated, divorced woman with a courageous sense of community and a readiness to fight for her rights. "Now I don't have anyone to dictate to me. . . . Before I was my father's Janie, then I was Charlie's Janie, well, now I'm Janie's Janie." While the camera shows her busy with housework, her children, ironing, or relaxing with a cigarette, Janie recalls the brutality of her childhood in an unhappy home and the unsatisfactory marriage that robbed her of personal identity and self-confidence. Her developing awareness and anger are well documented. Beginning with the small success of discovering that she could wallpaper her kitchen by herself, she slowly realizes she has the power to accomplish "anything." Sure of her strength, she separates from her husband and begins an extended battle for economic dignity, taking on the Welfare Department, the electric company, and all the agencies that conspire to humiliate her and women like her. d. Geri Ashur and Peter Barton with Marilyn Mulford and Stephanie Palewski, 1971, Odeon Films

This Is The Home Of Mrs. Levant Graham
15 min./ B & W
Purchase $150

Mrs. Graham is a black welfare mother who has emigrated from the rural South to a ghetto in Washington, D.C. She is the matriarch of a small slum house, where she lives with an extended family of husband, children, grandchildren, friends. The cin-

ema-verité style film made in her home offers a fascinating and disturbing glimpse of a way of life that is culturally alien to the experiences of a white audience. Yet, the glimpse remains a glimpse, and the film fails to satisfy the most fundamental requirements for information about the Graham household. There is little attempt, for example, to sort out relationships among the score or so of people who live there, or to show how the family manages to survive the triad of poverty, boredom, and lack of privacy.

Mrs. Graham appears to be the source of strength holding the family together, but beyond learning that she pays the bills, we discover little about her psychological power or about her own fears and desires. Often the family—and in particular the children—seem to be acting for the camera. Thus, there is a perhaps unrepresentative emphasis on joyous moments, when the family sings, dances, expresses comradeship. At odd times, however, underlying sensuality or aggression is briefly exposed. Perhaps the most revealing moment occurs when one of the pre-teenage daughters talks about the Space Program: "I guess they're scared that if they put a black man on the moon, he might do something wrong and never get back down." d. Topper Carew, 1970, Pyramid Films

Mrs. Case
14 min./ B & W
Purchase $90

A day in the life of a welfare mother living in Montreal. Mrs. Case is the victim of an inadequate and unfeeling welfare sytem, which in one scene refuses her the money for her children's shoes. Without the defiance of Janie in *Janie's Janie* or the matriarchal strength of Mrs. Graham, Mrs. Case emerges as a depressed and pathetic human being who is slowly being crushed by a punishing life as well as by an unresponsive society. As if extreme poverty were not enough, she is also haunted by a fear that her five children will be taken from her.

She seems to be in a double-bind: if she reveals illness or demonstrates an inability to manage on her meager budget, she will lose her children. Thus, even her complaints are dangerous.

Yet, Mrs. Case's ability to verbalize about her situation on film suggests her ability to fight, if only she knew how. Beyond its indictment of poverty, the film implicitly argues for a political consciousness that would give women like Mrs. Case the opportunity to move from depression and fear to some sort of of constructive outrage against the forces that threaten their survival. d. Pierre Lasry, 1969, National Film Board of Canada

The Welfare Revolt
60 min./ B & W
Purchase $265

A strong indictment of the welfare system made during an encouraging interval in the 1960's when the Welfare Rights Movement appeared to be gathering the necessary momentum to pressure for change in welfare laws. Although the Movement did not precipitate the hoped for welfare revolt, the film remains an excellent reminder of the evils of a system which cannot possibly have improved in the inflationary 1970's. Our suspicion is that, by today's gloomy economic standards, the film probably understates the terrible ways in which our country deals (and refuses to deal) with the problem of poverty.

The statistics of welfare are illustrated in the film by the personal stories of individuals—mainly women with dependent children—who exist on the government's allotment of as little as thirty cents a day per child. Many of the grosser inequities of the system are documented. A day's delay in a welfare check leaves a family of ten with a single meal of five oranges. Children eating welfare lunches in a school program are denied dessert. A woman who receives a gift of a toaster from a friend finds that its cost is deducted from her welfare check. The film ends with a plea for dignity for the poor in the form of adequate money, job opportunities, and a share in the deci-

sions that affect their lives. Shots from the 1967 National Convention of the Organized Poor in Washington, D.C. show the abortive attempts to accomplish these goals. The film would be a good companion piece to the very personal portrait of an angry welfare mother in *Janie's Janie*. d. Herbert Krosney, 1967, Indiana University Audio-Visual Center

Jobs

The progress of the modern women's movement could be charted through a selective showing of the kinds of films made about job opportunities for women. As late as 1969, as regressive a film as *Jobs For Women: Where Are You Going, Virginia?* was produced to guide women into "female" (i.e., low-paying) jobs. By the 1970's, films about jobs began to persuade women to apply for traditionally male (i.e., high-paying) jobs as, for instance, policewomen, jockies, truck drivers. At the same time, these films inform us, women in atypical jobs will have to withstand the biases of their co-workers and employers Some practical ways of dealing with discrimination —and with plain hurt feelings—are suggested in *Women Up The Career Ladder: Recognizing New Patterns*. But the filmmaker has yet to appear who will suggest what may be the most effective way—through women's unions.

Cover Girl
28 min./Color
Rental: Apply

A film that plays the devil's advocate to the women's movement through its very seductive portrait of a successful fashion model. Produced by Cover Girl Make-Up, the film makes no attempt to criticize or satirize its subject. Instead, pretty photography is used to idealize and give "star quality" to a kind of existence the women's movement rejects. We see the model win a beauty contest, crash the big city modelling agencies, gain prominence in her profession, master the skills of her trade, win the

adoration of her colleagues, "make it" as a cover girl, and have fun doing it all. Her motivation—to see something of the world before being confined by a wedding band and babies—becomes acceptable if we admire, as the camera urges us to, the glossy, narcissistic world of high fashion. It is primarily through a comparison with our own ambiguous and less attractive realities that an understanding of the destructiveness of the film becomes possible. Included in The Best of the New York Women's Film Festival. U.S.A. 1973, New Line Cinema

First There Was Sarah
25 min./ Color
Purchase: Apply

An insidious piece of propaganda produced by Western Electric. The purpose of this blatant "advertisement" is to manufacture an image of Western Electric as a benefactor to working women. More than a hundred years ago, we are told, Sarah Adlum became the first woman employed by the corporation. The film moves ahead to cover a cross-section of skilled and unskilled jobs held by today's 70,000 female employees and to show the opportunities and fringe benefits available to them. While this no doubt represents a century of progress for women, the alert audience will be quick to note the continued scant representation of women in top management positions. Western Electric apologizes and promises to do better, but the overall impression remains one of attempted co-option. d. Ted Lowry, (c) 1971, Western Electric Company

Jobs For Women: Where Are You Going, Virginia?
15 min./ Color
Purchase $150

A dated, unimaginative guidance film made in 1969 to suggest "better" job opportunities for high school drop-outs. Young women who may be disillusioned with their prospects as chambermaids, usherettes, laundresses are advised to leave menial work for brighter futures as saleswomen, clerks, medical aides. They are encouraged to start at the lowest levels in white collar occupations and prepare for slow advancement. The emphasis is very much on slotting women into stereotyped "female" jobs in

the existing economic structure, rather than reforming the structure by applying for the higher paying, traditionally male jobs, 1969, McGraw-Hill Films

Jockey
25 min./ Color
Purchase $300

A fascinating personality in an unusual occupation—Peggy Ann Early, the first woman jockey—is disappointingly portrayed in a film incurably damaged by an inaudible soundtrack and incoherent editing. While it is often almost impossible to tell what is being said and what is going on, there are a few rewarding insights about Ms. Early that manage to come through.

Ms. Early describes her experience of breaking into an exclusively male field where, for the most part, professionalism counts more than sexism. The men she works with talk about their responses, both tolerant and intolerant, to seeing "girls" in races. Footage of a race in which Ms. Early comes in second is shown, although this is less interesting than the interview with the still highly charged and breathlessly sensual jockey immediately after the race. In one of the unfortunately more muddled but significant scenes, an incipient rebellion almost occurs among the jockeys when the owner of a horse refuses to allow it to be raced by an unidentified woman jockey. d. Gretel Ehlich, 1973, Texture Films

Mrs. Cop
16½ min./ Color
Purchase $245

A slice-of-life biography of a policewoman who assumes a traditionally male role and does it well. Mary Ellen Alrecht works on the Washington, D.C. police force as a police sergeant. We learn of her determination to win acceptance and measure up to the rigors of her job as well as of the reactions of her male colleagues, who offer a variety of opinions about having a woman on the force. We see her at home relaxing with her policeman husband, at target practice, in a self-defense class, working in the police station and in the street. Both the safety and the dangers of the job are stressed. Ironically, however, much of Ms. Alrecht's actual police routine

consists of desk work, inspection (seemingly a form of police "housework") and secretarial-type duties. However, she is smart, articulate, and tough—a woman who has found a unique way of fulfilling herself and extending the options for other women. d. Joe De Cola, 1973, The Eccentric Circle Cinema Workshop

Other Women, Other Work
20 min./ Color
Purchase $230

A good presentation of some unorthodox job alternatives for women. Inspirational in intent, the film provides heart-warming glimpses of women working as pilots, carpenters, truck drivers, roofers, oceanographers, veterinarians, and broadcast journalists. Unlike *Take This Woman*, there is little or no reference to legal questions or to the facts of job discrimination, although one or two women do allude briefly to the biases they have encountered. Instead, the emphasis is on the positive virtues of the increased opportunities for today's women. We see women who have not only taken up the challenge of entering male professions, who enjoy what they are doing and do it well. Most interesting are the women who have chosen manual skills which require the great physical stamina normally thought of as being only characteristic of strong men. In this film, women seem to be equal to just about any task the modern world is able to offer. d. James Kennedy and Joan Churchill, 1973, Churchill Films

Take This Woman
25 min./ Color
Purchase $275

An informative television documentary about discrimination against women in the work force. Using an unemotional, low-key tone, the film introduces and comments upon the problems some working women are currently encountering in the labor market. Passage of the Equal Rights Amendment and other relevant legislation may be factors which will date this film in the future. For the present, the film remains serviceable to the extent that it is possible to generalize from the employment opportunities and restrictions in California, where the production is set.

Although the point is made that 70% of employed women are working at menial jobs, the documentary focuses on a number of determined women who have fought to obtain unusual or prestigious job opportunities. Women are interviewed who are employed as, for instance, an electrician for the telephone company, a zoo attendant, a security agent for the Los Angeles Board of Education—all jobs traditionally held by men. Lea Rosenfeld, a station master, describes the effect of her landmark case against Southern Pacific Railroad, which resulted in the removal from California law books of "protective" legislation which disqualified women from certain kinds of manual work. A still photographer gives an account of her battle with a union that bars women from membership. A young medical student suggests that both subtle quotas in medical schools and the bias of admission committees create special obstacles for the woman who wishes to become a doctor.

Judge Joan Dempsey Klein, Aileen Hernandez of NOW, and Congress woman Yvonne Braithwaite attempt to relate the personal struggles of these working women to the overall aims of the women's movement. The courts and the legislatures appear to be the most appropriate vehicle for effective action on this aspect of women's right. d. Michael Fox, 1971, Films Incorporated

Women Up The Career Ladder: Recognizing New Patterns
30 min./ B & W
Purchase $160

A modestly produced film made by the women of the UCLA Department of Daytime Programs and Special Projects on the problems of career women seeking advancement in their jobs. The film is set in a discussion workshop, where eight women who hold responsible positions in the fields of education, sales, and management talk about the everyday problems they encounter. Perhaps because these women have all overcome the main stumbling-blocks of obtaining promotions to positions previously reserved for men, their mood remains good humored and optimistic.

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The women do thumb-wrestling exercises designed to help them express aggressiveness, confidence, and competitiveness—assets that have traditionally helped men in business. As the session continues, they discuss some of the knottier inequities of their positions: sexual innuendos, salary differentials, employer-employee relationships, business-social situations, and the pros and cons of risk-taking in a strained atmosphere. In this excellent presentation of a consciousness-raising session that is going well, the participants focus on the kinds of real experiences that working women in white collar fields should instantly recognize. Male employers who view the film may gain an understanding of the effects of sexist attitudes on their female employees. d. Lonnie Porro, 1972, UCLA Extension

Working Mothers

A group of films about the special problems of working mothers and mothers who would like to work was produced by the National Film Board of Canada's *Challenge For Change* program. The purpose of the series is to inspire social change in Canada, but the problems depicted are not exclusively Canadian. American women face similar difficulties and challenges in their own land.

It's Not Enough
16 min./ Color
Purchase: Apply

A longer film in the series that brings together many of the people and ideas from the shorter, individual films about working women. The general theme of *It's Not Enough* concerns the difficulties working women encounter in Canadian society. Although the personal circumstances of the individual women of the shorter films are re-examined, the approach here is primarily statistical. We learn the economic facts of Canadian life: numbers of women employed, num-

bers in top positions, salaries, etc. The statistics tell us that Canadian women do not have enough of the things that make work rewarding or worthwhile: not enough day care centers, benefits, home help, job opportunities, psychological support. d. Kathleen Shannon, 1974, National Film Board of Canada

Luckily, I Need Little Sleep
8 min./ Color
Purchase: Apply

A thickly-accented Greek immigrant answers questions about her triple role as a nurse, farmer, and housewife. Although day care centers and social legislation might possibly shorten this woman's extensive work day, she has admittedly created special problems for herself by choosing to live in a remote area of rural Canada, where neither government nor private services can be maintained by a sparse and wide-spread population. Despite her extremely hard life and her desire for an easier time, she looks quite strong. We do not worry so much about her as we do about the *unlucky* working mother who does need, and does not get, a good night's sleep. d. Kathleen Shannon, 1974, National Film Board of Canada

Mothers Are People
7½ min./ Color
Purchase $85

A very articulate Jamaican woman, who is employed as a consultant for a large Canadian industrial firm, discusses the problems of working mothers. Talking directly into the camera, she analyzes the ways that class differences determine which women will succeed in bridging the gap between home and office. In Canada, day care facilities are "geared for the bourgeoise." Most are expensive and operate from 9 a.m. to 3 p.m.—an inadequate spread of time for the purposes of working mothers. Changes will come about, she feels, when women "publicize the undesirable ways women have had to cope with studying or working." Although she is a woman who has in fact coped well with the system, she still challenges the system for the sake of women less fortunate than herself. d. Kathleen Shannon, 1974, National Film Board of Canada

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Would I Ever Like To Work
9 min./ Color
Purchase $110

An interview with a victim o' the Canadian welfare system and of life: an overburdened mother of seven children who is in poor physical and emotional health. Deserted by the husband who abused her and the children, she longs for the relief of work outside of the home. As she frankly puts it, she wants to "get away from these monsters," knowing that she is an inadequate parent because of her frustration. There is no day-care center in her town and private facilities are too costly for her. Despite her heart condition and lack of education, we feel that this woman could support and fulfill herself with the appropriate backing of government services.

An additional failure of Canadian society to help this woman is revealed in her history of constant, fruitless efforts to obtain a tubal ligation. Even with evidence of her husband's violence, even with the threat each pregnancy brought to her own health, even in the face of extreme economic instability, the medical authorities refused to allow her to obtain a tubal ligation because—until age 23—she "wasn't old enough." The poignancy of her personal situation makes this film one of the more memorable contributions to the series. Other titles in the *Challenge For Change* series that haven't been available for preview include *Tiger On A Tight Leash, They Appreciate You More, Extensions Of The Family* and *Like The Trees.*
d. Kathleen Shannon, 1974, National Film Board of Canada

Day Care

Filmmakers have been unresponsive to the women's movement's concern with day care for children. There is no good film available about the realities of day-care centers: how to establish, fund, and operate them. The three films listed are useful in parts, the best of an inadequate lot.

Caring More Than A Day
20 min./ Color
Purchase: Apply

A rambling, rather disjointed account of a black woman, Dorothy Pitman Hughes, who organized a community-controlled day-care center in New York City. Although the film is ostensibly about the founding of the center, its true interest is in the dedication of Ms. Hughes to her people and her decision to do something to help them.

Ms. Hughes' work as a professional singer forms a backdrop for her memories of the death of a child in a welfare hotel and her own reaction to the tragic event. After instigating a march on City Hall, she turned her efforts to strengthening the sense of community between 74th and 86th streets with a cooperative project—the establishment of a badly needed child-care center. With little outside help, she and her neighbors raised funds for a building and the facilities to care for 102 children. We see Mary Lindsay and prominent feminists attending the grand-opening ceremonies. d. Richard Oretsky, 1972, Richard Oretsky

Day Care Today
27 min./ Color
Purchase $325

A model presentation of three show-case day-care centers. The function of this film is to depict this alternative to conventional child care in the most attractive and progressive light possible. There is a focus on visually appealing facilities and a deliberate attempt to ignore completely problems of financing, organization, personnel turnover. These centers are well endowed and successful, perhaps the hope of day care tomorrow rather than the reality of much of day care today.

The first center shown specializes in infant day care. The equipment and building are lavish in the extreme —in a memorable shot of the nap area, a fleet of sparkling white cribs stand in a white room. The atmosphere is clinical, professional, upper-middle class, in part because of the adult-child ratio of one to four.

The second center is located in a shoe factory. Again, professional caretakers work with children aged 2½ to 6 while their parents are employed in the factory. The emphasis is on integrating job and family for the working class, with the blessing of the factory owner.

The third center is a cooperative, university-based facility serving a mixed group of faculty, staff, students, and community. The male and female personnel—who are the parents of the children in the center—are interested in theories of child behavior. Thus, although this center seems less structured than the others, relationships between children and adults seem more open and expressive. d. Miriam Weinstein, 1973, Polymorph Films

A Space To Be Me
30 min./ Color
Purchase: Apply

Covers two different subjects of interest to women. In effect, material for two entirely separate films has been spliced together without any particular regard for logic.

The first and better half of the film consists of interviews with a handful of women who have overcome obstacles and developed in unique ways. A welfare mother finds that good day care resolves her children's psychological problems. A free lance writer shares housework with her family. A black welfare mother takes a secretarial course. A widow returns to college. A determined black woman works, takes courses, and arranges care for her four children. Despite the severity of their circumstances, each woman manages to find a more or less acceptably dignified way to exist.

The second half of the film breaks abruptly from the apparent intent of the first half. It examines an assortment of child-care facilities, from day care to head start to the public schools. Here, the children find a space to be themselves so that, presumably, thei-

mothers can solve the problems already noted.
d. Maureen Sherlock and David Weinkauf, 1973, Newsreel

Compilation Documentaries

In this category are the films made to introduce an audience to the women's movement. They attempt to include a little bit of everything: day care, social conditioning of children, consciousness-raising groups, the Equal Rights Amendment, radical feminist activity. What they tend to exclude, however, is any account of working class women or of the economic and legal disadvantages of womanhood. Instead, they concentrate on the question of whether sexual typecasting is biological or cultural in origin.

And Everything Nice
20 min./ Color
Purchase $270

A clear and intelligent effort to explain the purpose and function of a women's liberation organization. The slight narrative focuses on a married woman in her mid-thirties whose sudden awakening brings her to a consciousness-raising group in a NOW center. Before joining the group, she is interviewed by an older woman who carefully explains the difference between therapy and the process involved in a consciousness-raising session. In the group, there is discussion of growing up in a boy-oriented world, the burden of trying to look beautiful, and—most impressively—admissions of the fear and pain faced by women who change their lives. The newly awakened woman does not choose any radical options; she tentatively decides to get a job, unsure of her abilities after many years of marriage.

The narrative is intercut with interviews with Gloria Steinem, who interprets the action and intellectualizes about the issues involved. A few brief newsreel shots also introduce the Equal Rights Amendment, the Women's Political Caucus, International Women's

Day, and a protest against job inequities. There is an impression throughout of order, difficult but steady progress, and, above all, rationality in the women's movement. d. Norma Adams, 1974, BFA Educational Media

To Be A Woman
13½ min./Color
Purchase $175

A conservative attempt to puncture some of the stereotypes that are imposed upon girls and young women. The tone is reasonable and optimistic and would be best suited for an audience that should be gently eased into an awareness of women's rights.

The visual content is restricted to a simple flow of shots in color, black-and-white stills, and attractive art-nouveau type illustrations, all concerned with commonplace activities of school girls and young mothers. The main interest of the film is found in its voice-over narration, consisting of statements by a number of teen-age girls trying to come to grips with a definition of "woman." "It's very easy to be female," one concludes, "a little harder to be feminine, but very very hard to be a woman." While some of the girls are willing and eager to accept traditional roles, others at least question attitudes toward sex, fashion, marriage, identity. There is a gut feeling that something is wrong, and this feeling stands in sharp contrast to the continual insistence that being born a woman is a blessing in itself. Billy Budd Films, Inc.

A Woman's Place
42 min./Color
Purchase $550

Probably the best of the television documentaries covering a broad diversity of women's issues. This film would be best appreciated by an educated audience prepared to deal intensively with the subject. Rather than presenting a rapid montage of conflicting viewpoints typical of television documentaries, *A Woman's Place* allows full discussion of the issues it covers. Sacrificing inclusiveness, it still manages to explore an impressive number of areas of special interest to middle-class women.

Bess Myerson acts as the hostess and narrator who ties together a number of sequences. A children's librarian analyzes the sexist implications of *Cinderella* and other fairy tales. A sociologist demonstrates that toys and toy commercials are, for girls, "rehearsals for domesticity." A teacher of film history discusses the discrepancies between life and movies. Women from the anti-defamation league attack advertising. Shelia Tobias and other lecturers from Wesleyan University speak about the role of women in modern society. Anthropologist and anti-feminist, Lionel Tiger, argues that hormones determine a woman's place. Abagail McCarthy talks about her separation from her husband. In a workshop at Barnard College, women draw therapeutic diagrams that expose their problems. A group of older women speak out at a meeting. d. Victoria Hochberg, 1974, Xerox Films

Women: The Hand That Cradles The Rock
22 min./ Color
Purchase $300

One of the better collages of women's issues produced as an episode in the Canadian television series, *Toward The Year 2000*. A wide spectrum of visual material, interviews, and graphics indicate the best and worst features of being a woman in the 1970's. High school students coping with dates and early sexual experiences, a disillusioned mother, a liberated former model, the founder of a feminist theatre group exhibit the spirit of growth and independence in contrast to the trapped women exemplified in clips from the feature film *Diary Of A Mad Housewife*. A woman psychiatrist presents some of the more radical alternatives to established values in her stand against marriage. Psychologist Albert Ellis, a moderate who foresees social change occurring over generations is challenged by four feminists who argue for immediate economic revolution. Newsreel footage covers some of the demonstrations and activities of women's liberation groups. d. Joan Fiore, 1971, Document Associates, Inc.

Women's Liberation
23 min./ Color
Purchase $320

An ABC News Special that covers much the same ground that other compilation women's movement films cover without any special distinction or style. The flavor is 1960's rather than 1970's and some issues which once seemed very radical would now produce yawns among sophisticated audiences. However, there is an attempt to present what once was a fair spectrum of opinion from moderate to radical, although it is the moderate voices that loom loudest: "Man must be an ally if there is to be change," the narrator concludes.

Students from the University of North Carolina and Duke are seen in rap sessions, guerrilla theatre presentations, self-defense classes, marches and confrontations. Also on view are representative New York groups from NOW to WITCH, the famous sit-in in the editorial offices of the *Ladies Home Journal*, Betty Friedan pleading for the participation of men in the women's movement, and Senator Birch Bayh reporting on the progress of the proposed Equal Rights Amendment. d. Marlene Sanders, 1971, Xerox Films

History

Women's Rights in the U.S.: An Informal History is a good replacement for the older, now dated historical films produced in the 1960's.

Women's Rights In The U.S.: An Informal History
27 min./ Color
Purchase $350

Entertaining account of the women's movement in America. The film is accompanied by an excellent biographical and bibliographical pamphlet which identifies the personalities and quotes seen and heard (but not identified) on screen.

A clever use of well-edited period drawings, illustrations, and (later) photographs and newsreel footage provide an amusing, pleasantly satirical background for readings from texts written by both feminists and anti-feminists. The eighteenth- and nineteenth-

century material is still remarkably powerful despite the quaintness of the language. The film should encourage a deeper interest in the history and literature of feminism. d. Barbara Welter, 1974, Altana Films

Portraits

Biographies of both well-known and anonymous women constitute the core of women's films. The stories of individual women and the way they live their lives can be found in almost every category, including Welfare, Problem Pregnancies, and Personal Statements. The films categorized here as Portraits are more concerned with the generalized life-styles adopted by women rather than with their specific or immediate problems.

Portraits can be loosely divided into three subcategories: the older films about women who sense that something is wrong *(Caroline, This Is No Time For Romance);* films about women experimenting with change in their lives (*A To B, Joyce At 34, Three Lives);* inspirational films about women who are trying to change society *(Crystal Lee Jordan, Matina Horner).* For the sake of space, the numerous film biographies of famous women (Eleanor Roosevelt, Golda Mier, etc.) have been excluded from the descriptive section of this catalog.

A To B
35 min./ Color
Purchase $400

A film drama about a teen-age girl making the transition between two worlds—that of a child ruled by the adult establishment of parents and teachers and that of a "free" woman among her peer group of drug- and rock-enthusiasts. The tensions and conflicts of an ordinary girl are convincingly captured without the usual force-feeding of "messages" about the social conditioning of females. Instead, director Nell Cox shows us a character developing from within in response to the different kinds of values she encounters. While she is attracted to the experimen-

tation of her peer group, the sort of person she will turn out to be is left open. Her story, we are informed in a final title, is "to be continued."

The narrative, set in California, begins on the last day of a high school semester, when the teen-age heroine discovers she has failed an examination. The film follows her home, where her parents bicker about her choice of clothing, on a blind-date arranged by her parents, to a driver's test, on a picnic with a new boyfriend who introduced her to his "hippy" friends, and back home to an evening with her parents. Although very little actually happens, the main interest is in the growing excitement of a frustrated, bored girl suddenly aware of the open prospects of a changing society. d. Nell Cox, 1971, Time/Life Films

Campaign
20 min./ Color
Purchase $230

Documents Kathy O'Neill's effort to unseat the Democratic incumbent in the California State Senate. Although she loses the race by one percent of the vote, her near victory is an encouraging sign in a district where a woman has never previously been a candidate. Moreover, candidate O'Neill and the women who make up the bulk of her campaign workers prove equal to "masculine" stresses, dirty tricks, and political harassment that unfortunately appear to be a part of an election.

What is most impressive about the "attractive thirty-year-old mother of two sons," as the candidate is superficially characterized by the media, is her stamina and her instinctive ability to organize large numbers of people and events. The film follows her from the inception of her campaign—gruelling days of speech-making and hand-shaking—to the election night. The gritty day-to-day campaign activities, what it takes to run for office, are emphasized rather than the platforms and issues of the race. Election night is at first charged with excitement, then with the al-

ternating moods of hope and despair and by the long waits for returns. d. James Kennedy and Joan Churchill, 1973, Churchill Films

Caroline
27 min./ B & W
Purchase $170

A ponderous and melancholy study of the disillusionment of a young married woman, filmed in a style suggestive of French New Wave cinema. The narrative occurs on Caroline's wedding anniversary, a day that triggers intense introspection about the meaning and value of her life. Impressionistic glimpses reveal something of her unhappy childhood, early aspirations to be a musician, ambivalence about marriage and childraising, her husband's thinly disguised hostility to her job. She daydreams about a romantic adventure in an elegant restaurant. Her work as a telephone operator is symbolic of her psychic needs and defenses; her small, polite voice masking the overwhelming presence of a gigantic and complex machine. Similarly, her outer coolness remains at odds with the seething ferocity of her suppressed, inner emotions "Are you still dreaming, Caroline? What other self are you looking for? You made your choice, but did you really choose Caroline?" At the end of this particular day, such questions are apparently resolved in favor of her marriage, when her husband and child arrive unexpectedly at her office with flowers in celebration of their anniversary. The ending reflects a solution of the early 1960's, a cop-out for the audience's expectations of the 1970's. d. Georges Dufaux and Clement Perron, 1964, National Film Board of Canada

Crystal Lee Jordan
16 min./ Color
In production, Purchase: Apply

A tough-minded working class woman attempts to unionize a textile mill in a small North Carolina company town. This film and *Janie's Janie* are good correctives to the notion that the women's movement has only affected the middle-class. Crystal Lee Jordan's defiance of millionaire J. P. Stevens, the town's "owner," is in part a direct outgrowth of changing

attitudes toward women. Not only is her determination not to be exploited involved, but also the support of a husband who does not object to sharing housework as well as her openness about illegitimacy of two of her children. The richness of Ms. Jordan's personality, the complexity of the labor issue, and the feminist implications of the situation suggest the need for a full-length, in-depth documentary. The current short film was produced as one portion of MS. magazine's, a public television production, *Woman Alive!* d. Doug Bailey, 1974, Indiana University Audio-Visual Center

Game
38½ min./ B & W
Purchase $275

A truly remarkable insider's view of a black prostitute and her pimp. The filmmakers have accomplished a rare achievement in approaching a delicate and sensational subject with empathy. Both the prostitute and the pimp come across as real human beings who deserve our understanding as well as our interest. They are capable of analyzing their own sub-culture, providing fascinating insights about psychological, economic, social, and sexist aspects of "the game."

As the camera records the prostitute working on the streets of New York City and relaxing with her pimp, the sad and disturbing quality of their lives is exposed. The drudgery, the insecurity, and the undertone of violence robs "the game" of any glamour it may originally have had for the prostitute. If anything redeems her, however, it is the sexual outlet she provides for such unlikely men as an aging, one-armed client. With this man, the relationship between a prostitute and her "pawn" is explored. Their negotiations on the street, their verbal foreplay in his room, their briefly viewed nudity and (simulated) sex are dramatized in several staged scenes. The film concludes with a monologue by the prostitute, in which she expresses yearnings for a different and

more rewarding kind of life. d. Abby Child and Jon Child, 1972, Film Images

Hey Doc
25 min./ Color
Purchase $300

A tough black woman physician at work in a North Philadelphia ghetto. Dr. Ethel Allen is doctor and advisor to her patients and neighbors. She treats them in her office, in the streets, in schools, in day-care centers. The film follows her on her daily rounds.

Dr. Allen brings great stamina and an iron fist to the depressing conditions of the ghetto. She "cures" with a shrewd mixture of encouragement and bullying, an approach that works well with addicts, the aged, pregnant teenagers—hopeless, exploited, sick people whose ills are not exclusively organic. d. Alvin L. Hollander, 1971, Carousel Films

Jane Kennedy—To Be Free
27 min./ Color
Purchase $315

One of the more successful monologue-documentaries in which a woman tells her story directly into the camera. Jane Kennedy, a sensitive, doe-eyed nurse, responded emotionally to a number of the morally intolerable activities of and conditions in America in the 1960's: poverty, racism, Vietnam. Sensing "how important it is to put yourself on the line, to act on what you believe," she participated in dangerous and violent demonstrations. Eventually, because of her action against the Dow Chemical Company, she went to jail. Her account of this experience, of the mistreatment of prisoners, of her punishment in "the hole," is one of the most moving chronicles to be heard in a woman's film. Jane Kennedy is not militant in style or rhetoric. She seems soft and vulnerable, a modern saint. Her willingness to suffer for her principles (and, like a saint, for us) may be especially appealing to a conservative audience that feels threatened by aggressive activists. d. Patricia Barey and Gloria Callaci, 1974, Indiana University Audio-Visual Center

Joyce At 34
28 min./ Color
Purchase $350

Perhaps the best of the films that explore one woman's way of living her life. Joyce Chopra, an independent filmmaker, gives birth to her first baby (on camera) at age 34. The film covers the year that follows when motherhood drastically alters Joyce's relationship with her husband, her mother, her work, her sense of self. Joyce and her co-director, Claudia Weill, have a remarkable knack of capturing the intensity and complexity of new motherhood, with its combined frustrations, compulsions, and pleasures. The "infinitely complicated" mini-drama of Joyce managing a plane trip with her infant, of her attempt to finish a meal in her parents' home when the baby begins to cry, or her husband's double-jointed effort to feed his daughter while discussing business with a colleague reveal the often comical, mixed-blessings of parenthood.

New motherhood is compared with "old" motherhood in a remarkably moving scene in which Joyce's mother and her friends, all retired school teachers, talk about their generation's attitude toward working mothers—"Whatever we did was wrong." Joyce is more fortunate. She lives in a more permissive age; she can continue to work without guilt; she shares her responsibilities with her very reasonable husband and mother. As she moves on to age 35, we confidently expect her to survive and survive well. d. Claudia Weill and Joyce Chopra, 1972, New Day Films

Judy
29 min./ B & W
Purchase $250

A shallow narrative of a young woman's decision to leave her small Australian hometown for an independent life in Sidney. Her pending departure creates ripples of near hysteria among her parents, friends, and boyfriend, who view the uncertainties of city life darkly and who interpret her decision as a rejection of themselves. From the standpoint of the 1970's in America, Judy's desire for the broader experiences of city life—her desire to break away from parents

and a limited future—speaks to the essence of women's rights. But her problem is so interfused with other, dated issues, such as the aura of sexual behavior associated with the city, that the film seems oddly out of touch with our times. What we want to know, and never learn, is what becomes of Judy when she reaches the city. The final shot of her barren room in Sidney suggests that her townspeople's warnings were possibly justified. d. Bruce Heinnart, Wombat Productions, Inc.

Katy
16½ min./ Color
Purchase $225

A handsome feature produced by C.B.S. about a pre-teenage girl who wants to deliver newspapers like the boys do. When her brother goes to camp for two weeks, she temporarily takes over his route, despite the jeers and open attacks of the paper boys —and the adult, male manager—in the exclusively male paper shack. Confused and disturbed, she confides in a movement woman who (in an unconvincing scene) tells her about the suffragettes. With new confidence, Katy and her two girlfriends ask for routes of their own. Although they are turned down, there is a sense of victory in their willingness to fight for equality at such a tender age. d. Monica Dunlap, 1974, BFA Educational Media

Matina Horner: Portrait Of A Person
17 min./ Color
Purchase $250

An excellent biographical sketch of a most ad-mirable woman educator. What is truly extraordinary is the way the film manages to bring out both Ms. Horner's determined professionalism and her personal warmth and, perhaps even more remarkably, to convey visually her ideas. A number of techniques are used to transcend the conventional film profile, including a montage of still photographs, old home movies, and an animated sequence by Lynn Smith which explains Ms. Horner's special theories about women in conflict with success.

Ms. Horner attempts to redefine the undergraduate experience of Radcliffe women. Her struggle against

women's culturally determined fear of success both as students and professionally, after graduation, lead to some imaginative experiments, such as student-faculty rap sessions, single sex classes, and co-resident dormitories. At the same time, Ms. Horner re-arranges her private life to achieve a richer co-ordination of work and family. d. Joyce Chopra, 1974, Phoenix Films

Roberta Flack
30 min./ Color
Purchase $315

Roberta Flack, a black singer, performs at Mr. Henry's in Washington, D.C.; at the Newport Jazz Festival; and at a recording session for Atlantic Records in New York City. In passing, she talks about her childhood, her year of teaching in an all-black elementary school, her marriage to a white musician, the demands of show business routine. Her husband, her composer, her manager, and others involved with her contribute to the commentary. The most illuminating part of the film for jazz devotees occurs when Ms. Flack teaches techniques of voice modulation to a class of school children. An audience with feminist or social interests will be struck by the warm-blooded "star" who seems, as this film presents her, to identify with her profession rather than with her race, class, or sex. 1971, Indiana University Audio-Visual Center

Ruth And Harriet: Two Women Of The Peace
27 min./ Color
Purchase $325

The story of two women who live within one hundred miles of each other along the Peace River in western Canada. Ruth is a thirty-five year old welder in a small trailer factory. She is the widowed mother of seven children who now lives with Ben, a friend. Harriet is thirty, married to Ruth's brother, and mother to four boys. She and her husband are homesteaders who live and work on the farm they have built themselves.

As these women go about their daily routines and talk about themselves they reveal the strength that comes from living close to nature. Ruth and Harriet are very different, but they share a special feeling for

the land and the river that eclipses social concerns. They know about the women's movement and agree that "women should be equal to men." We sense, however, that they are comfortable with their roles as women who are able to do their fair share of "men's work," without conflict, in the factory and on the farm. In this, they are like the pioneer women of past centuries. The ease and assurance with which they appear to relate to their men with little visible oppression may be contrasted with the more blatant forms of sexism found in modern metropolitan and suburban cultures. d. Barbara Greene, 1974, National Film Board of Canada

Sylvia, Fran, And Joy
25 min./ B & W
Purchase $150

The autobiographies of three women who repre-sent the most realistic options presently available to white, middle-class women. They are familiar types in familiar roles, unlike the atypical but perhaps more interesting women in *Three Lives.* Sylvia, Fran, and Joy are each oriented differently toward womanhood, although they each tend to question their orientation.

Sylvia has rejected every token of traditional femininity except marriage. Her husband, who upstages her during the interview, does all housework, child-raising, and cooking while Sylvia works. She discusses the painful process of self-realization that led to their reversal of marital roles. The film captures their experiment in its inception, and its success—especially in view of the husband's blind idealism and Sylvia's pessimism—remains an open question.

Fran, the film's "liberated" woman, is divorced and enjoying the freedom to pursue a number of interests, including dance, photography, a free school. While she draws strength from her anger about sexual inequities, she also acknowledges the insecurity of her unprogrammed, day-to-day existence.

Joy, the housewife and mother of two pre-school boys, seems to be at odds with herself. She insists that her marriage is "perfect" except for money

problems. She is completely subservient to the needs of her children and husband and appears to accept this role without question or complaint. The camera slyly subverts her statements of satisfaction by recording her fanatical approach to housework, her compulsive nagging of her children, and her ritualized efforts to please her husband. d. Joan Churchill, 1973, Churchill Films

This Is No Time For Romance
28 min./ Color
Purchase $300

A sensitive and visually attractive look at the first stirrings of the awakening that has become the modern women's movement. The dramatization, set in a lakeside Canadian summer home, concerns a day of marital crisis in the life of the heroine, who has the best that traditional upper-middle class domesticity can offer: good-looking children, a luxurious home, leisure time.

The heroine's husband, an irritable and demanding man, storms out of the house after being angered by a trivial incident at the breakfast table. The heroine spends her day "taking stock" and giving free reign to fantasies of aggression, success, and eroticism. But, in the end, these fantasies do not compete with a reality that is already ripe with a sensuality of another kind: the caresses of children, the physical pleasures of exercising, sunbathing, swimming. Nevertheless, as she weighs her dreams and her reality, she questions the meaning of her life.

Although, like *Caroline*, the film ends with a reconciliation with her husband and a reaffirmation of their marriage, it is the questioning, the half-acknowledged admission of the emptiness of existence, that makes it a significant women's film. d. Fernand Dansereau, 1967, Perennial Education, Inc.

Three Guesses
29 min./ Color
Purchase $350

A study of Canadian actress Jackie Burroughs, a woman groping clumsily for happiness through a denial of bourgeois values. She and her "far out" artist-friends both flaunt and reject their similarity to

"average" people. Ms. Burroughs is a raucous-voiced, elfin-faced woman who is both irritatingly prone to self-dramatization and charmingly open about her uncertainties. She lives with her daughter and boyfriend, wears fanciful clothes, exercises with an impromptu theatre group, visits her mother, cooks an "open house" dinner, dances and meditates. When her husband drops in for a few days, she begins to talk about her loneliness and sense of loss since their separation. She is a good sport who seems to use an extravagant "arty" way of life to conceal a great deal of suffering. d. Joan Henson, 1971, Phoenix Films

Three Lives
70 min./ Color
Purchase $750

The first directorial effort of feminist and literary critic Kate Millett suffers from the multiple sins of pretentiously arty effects, a lack of polish, and tediousness (its length could be cut in half without damaging its structure or purpose). Yet, it is possible to respond strongly to the personalities in the film in spite of the gracelessness of the film technique.

Three very different women speak about their lives while the camera moves from close-ups to extreme close-ups of their faces. All three begin with a rather superficial account of themselves which breaks down as they proceed to reveal the many painful doubts and conflicts that undermine their most basic myths about themselves.

Mallory Millett-Jones (Kate Millett's sister) recalls her transformation from the archetypal popular school girl and stylish upper-class wife of a Phillipine business man to a free woman struggling to survive as a waitress in New York. She exemplifies the passive, child-like lady who manages to evolve into an independent and decisive human being.

Lillian Shreve, the middle-aged mother of one of the members of the crew, has come to terms with the kind of conditioning that led her to make some unfortunate, some fortunate decisions in the past. She

good-humoredly remembers the squalid marriage of her Italian immigrant parents as well as the forces that influenced her own twenty-three years of marriage and her abandoned career as a chemist.

Robin Mide, the youngest and most histrionic of the three, left home at age fifteen for a nomadic life of constant experimentation in the counter-cultural movement. She is a late 1960's radical who may alienate audiences unsympathetic to her aggressive style, but her store of anecdotes is consistently fascinating. d. Kate Millett, 1970, Impact Films

To Be Young, Gifted, And Black
90 min./ Color
Purchase $665

A film adaptation of the dramatized biography of Lorraine Hansberry, the first black playwright and youngest American to receive the New York Drama Critics Award for her play, "A Raisin in the Sun." A group of black and white actors in interchangeable roles (with Ruby Dee often reading the part of the playwright) acts in excerpts from Lorraine Hansberry's plays and re-enact scenes from her life—her middle-class childhood; the growth of her social commitment to her people during a race riot in her high school and, after graduation, in Harlem; her decision to write plays with social and racial themes; her critical success with the white literary establishment; and the illness that led to her death at age 34. Her words reveal the very special difficulty of being young, gifted, black—and a woman. d. Michael A. Shultz, 1972, Indiana University Audio-Visual Center

Underground Film
30 min./ Color
Purchase $300

A part of an "Under 30" series, this documentary explores the relationship of young filmmaker, Chick Strand, underground films, and their young audiences. Chick Strand talks about her life and about the process of creativity. She is seen in her studio editing footage as well as "on location," where she films without a crew or script. Samples of her films, including her Mexican film *Anselmo*, show how labo-

ratory effects and the art of "re-relating things in different ways" transform her original, unremarkable shots into images of intense beauty and significance. Chick Strand's talent, courage, and commitment to her work are communicated by her personal style as well as by her films.

Brief attention is also given to some of the unorthodox theatres exhibiting underground films; Genesis, a company formed by young filmmakers to distribute their films; and to the immediate afterthoughts of a few young people who attend a screening. d. Paul Marshall, 1971, ACI Films, Inc.

Woo Who? May Wilson
33 min./ Color
Purchase $375

A warm tribute to a zany older woman who left suburban Maryland at age 60 to begin a new life as an artist in New York City. After her husband announced that there was no longer a place for her in his life, May Wilson learned to deal with the problems common to people who go through the process of self-definition plus the problems of living alone in a strange city.

The film investigates both her very original personality and its reflection in her art. May Wilson is touched by "a streak of the clown." She is flashy, funny, verbose, self-centered to the point of obnoxiousness, and despite all, endearing. Her photomontages and junk sculptures are wonderfully whimsical. Amalie R. Rothschild cleverly animates the art-works, most notably the series of May Wilson's well-known self-portrait montages. We see the artist at work in her studio, entertaining her young friends, playing with her waist-length hair, and answering the constant doorbell with a distinctive "woo who?" Here is someone whose unique approach to art, womanhood, and age makes an interesting contrast to her opposite number in *Underground Film*. d. Amalie R. Rothschild, 1970, New Day Films

Personal Statements

Movement women have discovered that film can be an effective propaganda tool for communicating "messages" to large audiences. The films in this group have been made by amateurs or by amateur film collectives and allowance should be made for the unpolished look of their productions. These filmmakers make strong personal and political statements without regard for (and without the budget for) the aesthetics of film. Often, because their films are concerned with a particular historical moment, they seem startingly out of date even if they were recently made. Films distributed by Women Make Movies, Inc., which form a sub-category of Personal Statement films, are listed separately.

Dirty Books
17 min./Color
Rental: Apply

A comic dramatization about a young woman with no sexual experience who is a professional writer of pornographic novels. Bored with her typewriter and her squalid New York apartment, she considers accepting a strange job offer in California, visits her parents, asks her boyfriend for advice. Her situation, though treated lightly, suggests that sexual liberation will not in itself end a woman's sense of inadequacy or search for happiness. It also suggests the [illegible]ness of a fundamentally absurd world in which a virgin can become a pornographer. Included in The Best of the New York Women's Film Festival, U.S.A. 1973, New Line Cinema

Genesis: 3:16
20 min./B & W
Purchase: Apply

A poorly structured, technically weak collage of feminist activity in Boston. Movement women are seen demonstrating, giving street theatre performances, engaging in consciousness-raising sessions, attending a self-defense class. The heart of the film concerns two alternate living arrangements adopted by women who live in Boston's Women's Center. In one, two women with three children each, ranging in age from three to thirteen, share a house. Their ex-

istence is an experiment in children's as well as women's liberation. The other experiment involves a collective of gay women. What we briefly see of both is too meager to satisfy our desire for an in-depth study of each household. d. Maureen McCue and Lois Ann Tupper, Lois Ann Tupper

Make Out
5 min./ B & W
Rental: Apply

An inspired filmic idea that makes a simple, cogent statement in a few minutes. While a teen-age couple are seen making out on screen, the girl's voice on soundtrack registers her random reactions and fantasies, which are at odds with her apparent absorption in sexual pleasure. As her boyfriend becomes more and more aggressive, the soundtrack blurrs with a deliberate—and effective—superimposition of several of her trains of thought. These include conflict, fear, impatience, and boredom for a girl who finds sex and her boyfriend rather distasteful. However, the point is not to condemn sex as distasteful, but the social code that forces a girl to pretend to enjoy something she dislikes in order to be popular and "normal." 1970, Newsreel

Women Make Movies

Women Make Movies, Inc. distributes films and videotapes made at the Chelsea Picture Station, a community media center in New York City. The women who have made movies at the center are secretaries, housewives, teachers, who wish to make personal statements about their own lives. Often their film technique is bluntly rudimentary, but just as often they succeed in using the medium as a powerful instrument of self-expression.

Domestic Tranquility
7 min./ B & W
Purchase $70

An ironically titled story of a housewife's frustration when her creativity is destroyed by "wifery." While cleaning a closet, the housewife finds her old portfolio and remembers her ambition to be an artist.

Her attempt to paint again is crushed by the demands of husband and children. d. Harriet Kriegel, 1973, Women Make Movies, Inc.

Fear
7 min./ B & W
Purchase $70

An unpolished fantasy about the attempted rape of a young woman who is saved by an anger greater than fear. The events that preceded the attack provoke her growing irritation and prepare her for an act of courage. The sexual aggressiveness of construction workers who follow her in the street and her employer's decision to deny her promotion because she is a woman, are metaphorical rapes she does not resist. But the appearance of a real rapist triggers her latent rage. Although he has a gun, she fights him, chases him, and manages to hold him until the police arrive. d. Jean Shaw, 1973, Women Make Movies, Inc.

For Better Or Worse
7 min. / B & W
Purchase $70

An inconclusive tale about role and responsibility in marriage. During their pre-marital romance, an unemployed young man cooks elegant meals for his girlfriend, a pediatrician. After marriage, however, he refuses to do any housework, forcing his wife into the double role of doctor and housekeeper. Eventually, he reforms after reading *MS.* magazine, and they save their marriage by sharing housework. It could be argued that this arrangement leaves her with a job-and-a-half and him with half a job, but even if they don't achieve equality, they at least learn to be flexible. d. Judith Shaw Acuna, 1973, Women Make Movies, Inc.

Sweet Bananas
30 min./ Color
Purchase $300

An unstructured and at times incoherent narrative based on the notion that women who are alienated by their social and professional differences could achieve a true sisterhood in isolated circumstances. Using a documentary and sometimes an experimental approach, the filmmaker introduces us to a puppet-maker, a topless dancer, and a weaver who all decide to visit their friend, a woman living alone in the country. After picking up a runaway teen-ager,

the five women drive to an even more remote rural area where they become the guests of an older, "straight" woman and her young daughter. In the three weeks that follow, the women experience a rare, if ambiguous, closeness before going their separate ways. The film seems to be an argument for sexual segregation. d. Ariel Dougherty, 1972, Women Make Movies, Inc.

Testing, Testing, How Do You Do?
4 min./ Color
Purchase $40

Angry movement women at the 1974 Miss America pageant use the camera itself as a means of violent disruption. The technique of rapid cutting from spectators to hecklers to demonstrators to participants in the beauty contest makes a political point by (intentionally?) assaulting the eyes and ears of the audience. d. Sheila Paige, 1969, Women Make Movies, Inc.

Women's Happy Time Commune
50 min./ Color
Purchase $500

A feature-length all-women's Western that is a poor cousin to the more interesting and quicker-paced *Sweet Bananas*. In the wilderness—away from men—women slowly lose their viciousness, work through their anger, and build their own kind of feminist civilization in a farm commune. d. Sheila Paige, 1972, Women Make Movies, Inc.

Self-defense

Both *Lady Beware* and *Nobody's Victim* are strictly instructional films. They avoid the political analysis that would make them truly relevant as women's films, but they remain useful and informative on a subject of interest to all women.

Lady Beware
16 min./ Color
Purchase $200

A self-defense film that stresses all the obvious precautionary measures but offers no advice for the potential victim of an armed assailant. Leaves us feeling virtually helpless and paranoid in the face of omnipresent danger. d. Bruce Kerner, 1973, Pyramid Films

Nobody's Victim
20 min./ Color
Purchase $230

Covers much the same ground as *Lady Beware*, with the welcome addition of a demonstration of a few simple physical techniques a woman might use to protect herself from an assailant. Patricia Stock, author of *Personal Safety and Self-Defense for Women* and instructor of self-defense at the University of California, shows how parts of the body can be used as weapons. At the same time, she argues that self-defense is a skill whose effectiveness depends on conditioned response, best acquired in a self-defense course.

The bulk of the film contains an informative survey of methods of avoiding and escaping from danger. The advice offered is always worth hearing, but the dramatizations of it are amateurish and often faintly laughable. Subjects include safety at night, dogs for protection, driving alone, home security, prowlers, guns for self-defense, telephone harassment, everyday objects as weapons. d. Vaughn Obern, 1972, Ramsgate Films

Ironic Commentaries

Some of the most talented documentary filmmakers have used the camera to record the humorous and often insane things women go through in our society. Activities like cheerleading, plastic surgery, yoga, and stripping can be both attractive and repellent when perceived as an ironic commentary on social and sexual values.

Beauty Knows No Pain
25 min./ Color
Purchase $370

A jaundiced view of the training of the Kilgore College Rangerettes in Texas. Like *Up, Over, and Bang*, it is possible to see the film as a "straight" presentation of the cheerleaders' education. But a knowing eye will appreciate the irony and ambiguity of paramilitary values applied to the (unliberated) aspirations of young women. There is a certain seductive appeal in the sight of scores of finely toned

young bodies at work in a rigorous combination of dance and drill. At the same time, the cost of achieving a "painless" beauty through a process that is clearly very painful and demanding seems ridiculously excessive. But perhaps not. This element of doubt is what makes *Beauty Knows No Pain* a more complex—although not necessarily better—film than *Up, Over, and Bang,* which simply emphasizes the distasteful nature of drill without its mitigating attractiveness. d. Elliott Erwitt, 1971, Benchmark Films, Inc.

Big Town
25 min./ Color
Purchase $325

Two segments of this study of greater New York City effectively comment upon women's issues. Both are set in Scarsdale, where the upper-middle class is the target of barbed satire.

Commuters is a marvelous cinematic example of the power of a simple idea, forcefully expressed. At the railroad station linking Manhattan to Scarsdale, the commuting executives dash into city bound trains as if automated, an impression subtly underscored by dance music on the soundtrack. In contrast, the inbound train releases an equal number of black women on the opposite platform, who shuffle in slow motion to their jobs as household domestics, presumably in the homes of the executives. The film's central image implies the "railroading" of both sets of commuters into their particular social slots.

In *Yoga,* disaffected Scarsdale wives attempt to alleviate depression with weekly yoga lessons. While exercising, the intonations of the instructress are interrupted by the voiced-over domestic and personal concerns of her students. Going literally from the sublime to the ridiculous, or at least to the sad, the wives reveal their inabilities to cope with leisure and the peculiar pressures of suburban life. Yoga seems to be just another filler of time, like the beauty parlor, for these pathetic and vapid social specimens. d. Elliott Noyes, Jr. and Claudia Weill, 1973, Texture Films

Frankenstein In A Fishbowl
43 min./ Color
Purchase $450

A fittingly gruesome documentary about plastic surgery, which exposes the high cost (in both money and human suffering) of an obsession with physical beauty. The experiences of the two very different women are shown as they make the decision to undergo surgery, lie on the operating table, recover in the hospital and at home. The film is unsparing, although appropriately so, in its show of detail of actual surgery.

The two patients are both forty-four years old and products of a culture that ostracizes aging and unattractive women, caging them in the exclusively asexual roles of mother and spinster. Millie, a working class mother, has aged badly. She submits to both a face lift and "peel procedure" with the encouragement of her husband, an unkempt man himself, who Millie says, "hates me when I look ugly." Anna, an affluent divorcee with a "jet set" ethic, is already attractive but terrified by the small imperfections that intimate mortality. She has a tiny bump on the bridge of her nose removed and indicates in the closing moments of the film that she will return for a second operation to streamline her chin.

There is a post-operative note of both immediate satisfaction and deeper, existential dissatisfaction on the part of both women that suggests few of their problems will be solved through the surgeon's knife. Further, even as they approach their physical ideals, their quest is ironically undercut by their horrific appearance in the weeks before the completion of their healing, by the pain they have endured, and by the techniques of mutilation involved in the procedure of surgery. d. Barry Pollack, 1973, Time/Life Films

Happy Mother's Day
26 min./ B & W
Purchase $150

Concerns the birth of the Fischer quintuplets in 1963 and its effect on both the Fischer family and the prairie town of Aberdeen, South Dakota. The documentary is a superb satire on the conflict between the American worship of motherhood and family and

the commercial needs of a capitalist society. It can be perceived and used both as a social commentary in the wider sense and as a women's film about the exploitation of a remarkable mother.

Probably few people were less prepared for a "miracle" than the Fischers, a family of seven living in isolation on a farm. Ms. Fischer had not worn a store-bought dress since her engagement. Mr. Fischer, who had a town job in addition to his farm work, kept a Model-T Ford as his only luxury. When the quints arrived, their mother insisted: "They're never going to be on display to anyone as far as I'm concerned."

Aberdeen businessmen, however, had other plans. Meetings were held to determine how best to exploit the Fischer family so that the town might benefit commercially. Plans even included building a hall for the purpose of exhibiting the quints to tourists.

Much of the film documents the techniques the businessmen use to soften up the taciturn, but increasingly overwhelmed Ms. Fischer—luncheons, parades, shopping sprees, attention from the press. When, in particular, the camera pans over the huge front lawn of the Fischer farmhouse covered with gifts donated by town merchants, the outlandish absurdity of the situation is exposed. d. Richard Leacock and Joyce Chopra, 1964, Pennebaker, Inc.

La Belle Cerebrale
(The Beautiful Thinker)
14 min./ Color
Purchase $190

An extreme devastating male fantasy about the nature of Woman that is worth viewing in the spirit of knowing one's enemy. It is recommended as a provocative co-feature in a program of films presenting a positive view of women.

A beautiful, naked artist's model lounges in a near stupor on a bed while, in the background, two men are heard discussing a number of violent incidents. They anticipate a shoot-out with a rival gangster who is approaching the room and wonder if the model can be used as a decoy. The woman waits passively,

revealing little emotion, while several common but suggestively erotic objects like fruit, jewels, flowers, a wig, move actively over her body. Falling asleep, she dreams of becoming increasingly disjointed (in prismatic images) while dancing frantically to a rock score. She is awakened by the shoot-out, during which she appears to experience an orgasm.

The production is technically stunning, distinguished by superior graphics, animation, and many techniques of special interest to the student of experimental film. d. Peter Foldes, 1972, Films, Inc.

Queen Of Apollo
12 min./ Color
Purchase $150

A polished satire about debutantes in New Orleans. Possibly, an unenlightened audience might not see the ironic intent of the film, which uses cinema verité style without explanatory narration. Audiences sympathetic to the women's movement will find in the film a hilariously quaint ideal of femininity that should now be passé.

The focus is on the queen of the debutantes, who preens for hours before her presentation at an exclusive Mardi Gras ball. Thoroughly enjoying her role, her fancy dress, and the adoration of her relatives and friends, she is no doubt experiencing the high point in her life. The film leaves us with a gnawing curiosity about how this young woman will survive for the rest of her years once her debutante's crown is removed. For all of the admittedly ironical joy of the occasion, it is this underlying sadness and sense of emptiness that gives the film its impact. d. Richard Leacock, 1970, Pennebaker, Inc.

Take Off
10 min./ B & W
Purchase $180

A charming, whimsical play on the idea of a strip-teaser "taking off" her clothes, her hair, her limbs, her face, her breasts, until her torso/asteroid flys out to join the cosmos. Excellent special effects. d. Gunvor Nelson, Grove Press Film Division

Up, Over, And Bang
10 min./ B & W
Purchase: Apply

An excellent example of the kind of film enterprising undergraduates can produce with minimal resources. The subject is an apparently objective look at the girl's signal corps of St. Patrick's Imperial High School. When viewed ironically, however, it makes an extraordinary statement about our culture. The kind of message communicated will depend entirely on the bias of the audience: a conservative group will be reassured by the values presented; a liberal or radical group will appreciate the implicit satire.

The girls are shown in various stages of preparation for a competitive drill, involving rote marching with flags and rifles in paramilitary fashion. On the soundtrack, the coach is heard encouraging the girls to submit to the harsh discipline and to develop the "killer instinct" that fosters "excellence:" "St. Paul says the body is the temple of your soul and if you don't take care of your body it's the same as committing suicide. So we have to win. You broads are the best in the business." A strange and outrageous blend of masculine ideals, military fantasies, and religious reinforcement traps the unwitting girls in a state of absolute regimentation reminiscent of George Orwell's 1984. d. Angela Varela, 1971, Marquette University

Miscellaneous

One-of-a-kind films that do not fit into any of the other categories are grouped here. Some, like *Lavender*, a single entry on lesbianism, wait for the attention of film producers who have not yet recognized the need for more on the subject. Others, like *Womanhouse* are truly unique and defy categorization.

Anything You Want To Be
8½ min./ B & W
Purchase $100

A light-hearted visualization of the conflict between the ambitious fantasies of a high school student and the limited career opportunities open to her in reality. Despite a low-budget look, the film uses simple devices and clever effects to convey its message forcefully.

The student, who is continually told she can be "anything you want to be," campaigns for class president and is voted class secretary, walks into her school's guidance office for advice about becoming a doctor and walks out in the uniform of a nurse, finds her political book changed into a cookbook, unwittingly uses her knowledge of chemistry to prepare infant formula, discovers her graduation cap replaced by a bridal veil. Standing before a mirror, she sees herself rapidly transformed into the many hackneyed stereotypes of conventional womanhood—what she least wants to be. d. Liane Brandon, 1971, The Eccentric Circle Cinema Workshop

Back To School, Back To Work
20 min./ Color
Purchase $250

An excellent tool intended as a stimulus for a discussion of the opposition a wife and mother may face if she decides to return to school or work. The American Personnel and Guidance Association produced the film in conjunction with a guidebook that supplements both film and discussion. The film may be stopped, as indicated, at appropriate intervals for audience participation.

The audience is asked to imagine itself as a wife who has just announced her decision to return to college or work. Actors and actresses assume the roles of husband and girlfriend who raise both subtle and outright objections to these career plans. The film is divided into ten vignettes, the first half dealing with objections to school and the second, with work. These range from questions of the wife's ability, attacks on her femininity, threats to her family's well-being, and challenges to the possibility of career rewards. Most arguments are clever and quite pro-

vocative. The onus is on the audience to provide an equally clever defense of the wife's position. d. Joan Pearlman, 1973, American Personnel and Guidance Association

Black Woman
52 min./ B & W
Purchase $265

From the television series *Black Journal* featuring performances by black female artists and discussions by black feminists. The film is especially significant as the only attempt to date to deal exclusively with the special problems of black womanhood. The spectrum of opinion represented, from conservative to radical, is an accurate reflection of black feminist thought as it had evolved in 1970, when the film was produced.

The discussion segments of the film are particularly revealing. In one, a group composed of black community leaders, political activists, and media personalities argue about such questions as, is there a black matriarchy? Should black women remain subservient to bolster the egos of black men? How can black women deal with the problems of black children and the problems created by drugs? In another effective segment, Lena Horne discusses her past identification with her "whitened" screen image and her present identification with the anger of young black women. d. Stan Lathan, 1970, Indiana University Audio-Visual Center

The Bill Of Rights In Action: Women's Rights
22 min./ Color
Purchase $295

Stiff acting and vapid scripting cripple the narrative of a black high school girl who brings her struggle to join the boys' swim team to court. d. Bernard Wilets, BFA Educational Media

"Daddy Don't Be Silly": A Case For Equal Rights
28 min./ Color
Purchase $315

The Bill Moyers journal episode on the Equal Rights Amendment, one of the series of Moyer's documentaries produced for public television. The film was made early in 1974, after Congress passed the Equal Rights Amendment in 1972 but before state ratification procedures had been completed. The purpose of the film is to inform the audience of the

history and function of the Amendment and, through interviews, to present opposing sides of opinion about it.

The title of the episode is taken from Bill Moyers' daughter's response to his question about whether she should become a doctor rather than a nurse. The incident becomes a symbol for the cultural attitudes that tend to discriminate against women, attitudes the Amendment would correct. For instance, a former suffragette, Judge Burnita Matthews, describes many of the preverse laws that have affected women's financial and political status. A mathematician who was rejected by the Air Force because of her physical appearance talks about the Amendment's application to the military. A widower raising his son hopes ratification would allow him to collect the social security benefits paid for by his wife. A high school girl who cannot join the boy's swim team believes the ERA would end discrimination against women in sports.

The voices of those opposing the ERA are heard in footage from the debate in the State Legislature of Maine and in a discussion held by concerned men and women from Long Island. They fear ratification would upset family structure, allow government interferences in child raising, change protective laws for women, and bring about an "unnatural equality" of the sexes. 1974, Indiana University Audio-Visual Center

Growing Up Female: As Six Become One
60 min./ B & W
Purchase $375

One of the best statements about the social conditioning of women, drawn from a close, detailed study of six individual girls and women of different ages. The voices of each individual, and those of the people who guide or force them into standard roles, reveal the subtle constrictions placed on the growth of the American girl. Yet, life pulsates in each of the girls and women interviewed. The chance to salvage what is most valuable and most vulnerable about

them is present at every age; that it is not salvaged is a personal and social tragedy.

Starting with the youngest, we see a four-year-old girl differentiated from the boys by her nursery school teacher. An eleven-year-old on the brink of adult sexuality must sacrifice her equally strong desire to compete with boys. A black girl taking a cosmotology course in high school is taught to be submissive to men. A twenty-one year old secretary who considers herself "hip" is manipulated by advertisements that promise the "illusion of freedom." A more sophisticated black mother of the same age already understands the difference between illusion and reality in an underprivileged environment. And for a 34-year-old housewife and mother of three girls, there are no illusions at all—only frustration, discouragement, and anger. d. Julia Reichert and James Klein, 1971, New Day Films

How About You?
25 min./ B & W
Purchase $290

A sex education film made for high school students, with references to women's rights. A direct, non-euphemistic explanation of birth control methods (which may need very slight updating or occasional correction) is given in an informal setting, in the presence of teenagers of both sexes who may ask questions or comment. A frank discussion develops about the responsibilities of boys and girls during sexual experiences. The girls, in particular, respond with deeply personal remarks about virginity, kinds of orgasm, sexual etiquette, and female aggressiveness. The boys say little, but seem quite interested in sharing the girls' impatience with sexual stereotyping. Abortion, it should be noted, is only mentioned once in passing. d. Bobby Friedman and Marilyn Mullford, Texture Films, Inc.

Included Out
2 min./ Color
Purchase $60

A sharp, funny, animated film that makes its point in two minutes. Set in a church, although the message is universal, a female figure with a foreign accent complains that the language of the service

speaks only of "man" and "sons." Her male companion explains, " 'man' includes 'woman' too, and 'son' includes 'daughter.' " Accepting his definition literally (as a foreigner—metaphorically a woman—would accept the word of a native—metaphorically a man), she attempts to enter the church's men's room and is immediately included out! Despite its brevity, this is a film that succinctly suggests a theory of the sexist bias of language and its effect on social values. d. Sharon Neufer Emswiler, 1973, Mass Media Ministries

Lavender
13 min./ Color
Purchase $170

A slow-moving celebration of a lesbian couple's relationship. The film's studied attempt to capture lyrical moments—an embrace in the snow, fun at dinner, caressing in front of the TV—seems posed and unconvincing. For an audience that must be coddled into an acceptance of the mere sight of lesbians holding hands and showing physical affection for each other, the film may serve a purpose. After the initial shock of seeing uninhibited lesbians on screen, their continued embracing becomes just as tedious in this film as it does in equally uninspired films about heterosexual couples. But perhaps that is the point the director wishes to make.

The main interest of the film is carried entirely by the soundtrack, on which the two women tell their stories and define their relationship. Their romance appears to be very insular, with little or no room for outside involvements. In this, they are strangely reminiscent of Victorian women, whose independent interests were sacrificed for a total commitment to kinder and kitchen. On the positive side, the tenderness of the lesbians for each other is a compelling lesson in how human beings of either sex should treat one another. d. Colleen Monahan, 1972, Perennial Education, Inc.

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Masculine Or Feminine: Your Role In Society
18½ min./ Color or B & W
Purchase: Apply

A cleverly edited psycho-sociological review of sexual roles that resemble films with similar content produced in the early 1960's. It shows no awareness of the existence of the women's movement, but does provide insight into the first stirrings of discontent with the sexist attitudes of the 1960's and before.

Psychologist Fred McKinney theorizes about the cultural changes that robbed men of their biologically-determined role. Only athletes and soldiers, he feels, have the outlets for physical violence that once signified manhood. With women performing masculine tasks and men performing some traditionally feminine tasks, men are forced to acknowledge a "sensitive side" to their natures.

A construction worker, a suburban housewife, a co-ed, an executive reveal their confusion about the new sexual norms. Their most conservative ideas unconsciously reflect fears of the 1950's aggressive woman ("Momism"), while their more radical statements reflect the new feminism of the late 1960's and the 1970's. d. J. William Walker, 1971, Coronet Films

We Do! We Do!
12 min./ Color
Purchase $110

A vapid, stylized take-off on a wedding ceremony rapidly intercut with vignettes offering a pessimistic appraisal of marriage. The vignettes include a divorce hearing in a mock courtroom, a boxing match for marital fights, distorted sexual advice from a variety of wedding guests, a stag party featuring the groom in a coffin, and a maddened computer that spews divorce statistics and entangles the wedding couple in tape. In the end, the couple defy the threats, doubts, warnings and suggestions by going through with the ceremony, perversely encouraged at the last moment by all the guests. But the point is lost by a failure of pacing and by overblown theatrics that succeed in making everyone and every idea look silly. d. Bruce Baker, 1970, Franciscan Communications Center

Womanhouse
50 min./ Color
Purchase $575

In 1972, Judy Chicago and the students of the California Institute of Arts transformed a seventeen-room mansion named "Womanhouse" into an environmental art piece. The house remained open to tourists for a year. Johanna Demetraka's film documents the achievement which was Womanhouse: a specifically female art-form functioning as a personal and social expression and significant statement about the "longings, fears, and dreams women have as they cook, sew, and iron their lives away." *Womanhouse* may be the best vehicle yet for describing that complex of thoughts and emotions called female consciousness.

The film is composed of four intercut elements: shots of various rooms in the house, the reactions of tourists, the artists in a rap session on the night the house closed, and a number of theatre pieces performed in the house under the direction of Judy Chicago.

The main focus of interest, however, is on the house and its often witty, often disturbing decor: a pink kitchen where breast-shaped fried eggs stud the walls and ceiling; bookshelves covered with orderly rows of lipstick cases; the lacy bedroom where one of the artists spends hours preening before a mirror; the nude mannequin stepping out of a linen closet; "menstruation bathroom"; the nursery with its floor-to-ceiling rocking horse; the sand sculpture of an aging woman in a bathtub. While much of the creative inspiration is drawn from surrealism and the pop-art movement, the lavish attention to minute detail suggests a female aesthetic. The remarkable effect of the house comes, in part, from the contrast between the shockingly anti-traditional fantasies and their execution through the use of such intricate and traditionally female crafts as embroidery, needlepoint, baking, decorating—and the use of such traditionally female materials as lace, satin, feathers.

The theatre pieces comment on the biological and cultural traps that have repressed women and have created "Womanhouse." Skits include a monologue inferring a comparison between a bad drug trip and an oppressed woman; a simulated birth; a satirization of sexual differentiation through use of oversized erotic props; and the recitation of a compelling poem, called *Waiting,* about the wasted lives of women. d. Johanna Demetraka, 1973, Visual Resources, Inc.

Women, Amen!
15 min./ Color
Purchase $195

An uninspired but serviceable consideration of the impact of the women's movement on churches. The rationale for the increased participation of women in the traditionally male domains of church affairs rests on a single theological point—that the Hebrew word for God, Elohim, is without specific gender. Supported by the suggestion that God may be as much female as male, one young married woman with "ideas for creative worship services" becomes an activist in her local church. She organizes a consciousness-raising group and a baby-sitting cooperative, reconstructs her own marriage, and finally enters a seminary with the aim of becoming a minister. Meanwhile, the older women lobby church officials to appoint a woman to the Board of Trustees and otherwise involve women in decision-making procedures.

A generous interpretation could apply the achievements of these church women to the possibilities of the women's struggle in wider areas of contemporary society. But the film remains most meaningful to an audience with a stake in modernizing the church community. d. Marianna Norris, 1973, United Methodist Communications

These additional film annotations are selected from the article *Women On Film* which appeared in *EMC ONE-73*, University of California, Berkeley. The author, Anne Bishop, is a teacher in the Berkeley Unified School District, has worked with the Women's Task Force of the Berkeley Public Schools, and has been active in the Bay Area women's movement since 1969.

Socialization

How To Make A Woman
58 min./ Color
Purchase $595

***How To Make A Woman* is actually a filmed play** which dramatically depicts the obstacles a woman must overcome to create her own identity. It is fast-paced, propagandistic, and mercilessly satirical in the manner of "Marat Sade." The basic story line consists of two men trying to mold a pair of women into submissive, stereotyped roles, each role being symbolized by an appropriate "dress." It is an extremely provocative film; it directly challenges the viewer to examine the forces shaping a woman's self-image, and it illuminates many of the subtle strategems used by men to gain control of personal and sexual relationships. The film's main drawbacks are its length, as it is difficult to sustain its intensity for an hour, and its occasional shrillness, which will undoubtedly put off many viewers, especially those

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not particularly sympathetic to the ideas of the Women's Movement. It does not try to persuade but rather to confront. 1972, Polymorph Films

Schmeerguntz
15 min./ B & W
Purchase $210

***Schmeerguntz* is an independently made experimental** film by two women, Gunvor Nelson and Dorothy Wiley. Produced in 1964, preceding the current Women's Movement, it has an especially strong impact. It uses a rapid-fire series of images to contrast the romantic, glamorous ideal of womanhood in the media, in advertising, and in beauty contests with the reality of women's role as housewife and mother—the discomfort and sickness of pregnancy, the tedium and filth of child care, and the dull routine of housecleaning. This is a very powerful and satirical statement, and will not be liked by everyone. Nevertheless, it will be useful for the audience that needs to be speedily yet sensitively awakened to the reality of woman's existence. d. Gunvor Nelson and Dorothy Wiley, 1964, Serious Business Company

After The Vote:
Notes From Down Under
21 min./ B & W
Purchase $225

***After The Vote: Notes From Down Under* done in** documentary style, is mainly about Canadian women, but it is applicable to women in the United States as well. It discusses the social forces that shape the self-conceptions of women, as well as women's roles and job discrimination. d. Bonnie Kreps, 1972, Odeon Films, Inc.

The Woman's Film
45 min./ B & W
Purchase: Apply

***The Woman's Film* made by an all-woman crew,** exposes the reality of the day-to-day lives of poor and working-class women, including blacks and Chicanos. A number of women tell their own stories to the camera, relating how they discovered the differences between what they had been raised to believe and what they found to be true. The film also shows how increased awareness of their situation led several of them to become involved in the Women's Movement, community and welfare groups,

and labor struggles. Although it has some technical problems, this is an inspiring and extremely important film. 1971, Newsreel

Job Discrimination

51%
25 min./ Color
Purchase $200

***51%* very superficially depicts the lack of management** opportunities for women as a group. The purpose of this film is, according to its accompanying literature ". . . to stimulate managers and supervisors to provide additional authority and more equitable treatment for women in business and industry." The main thrust of the film, as the male narrator states, is not equality, but quality. Three WASPish women are pictured as dissatisfied because they have some difficulty either in obtaining a promotion or in gaining recognized status from fellow workers and administrators. The managers who supervise these women are convinced that due to the "changing role of women in society," they must themselves "examine their own attitudes and prejudices about working women." No such examination occurs in this film. The myths about women's role in the economy are not challenged, and there is no investigation into the reasons why women as a group are primarily concentrated in subordinated positions such as secretary (to someone), nurse (to someone), or, for that matter, wife (to someone). The only hint *51%* gives of the economic realities facing women comes in a few pertinent statements, such as "She's making a lot of money—for a woman." Indeed. The film concludes by stating that to deny women upward mobility is neither fair, nor legal, nor good business. One wonders why it is suddenly good business to promote a small number of selected women! Since the assumption that men are generally more valuable in the work world (despite the potential of a few exceptional

women) is never questioned, it still holds sway at the conclusion of this film. 1972, Robert Drucker & Company

What's The Matter With Alice?
25 min./ Color
Purchase $350

A second film concerned with job discrimination, *What's The Matter With Alice?* is even less capable of revealing why women are concentrated in low-paying jobs. The film begins by stating, "This is a film about career advancement and upward mobility." It does not concentrate on women as a group, but most of the people in the corporation being portrayed are in fact given "equal opportunity" except a young black woman, Alice. The film touches on some reasons for and against advancement, but it does not concern itself with equal opportunity for women per se. Although the film suggests that there are hidden assumptions in the minds of business administrators and managers about who should or should not (or cannot) advance, it never sufficiently reveals these assumptions.

The corporation apparently has succeeded in restructuring jobs and offering new placements for most of its workers, but not for an older black man (who says he doesn't desire advancement), and Alice, who is angry but not capable of adequately expressing her anger. When her boss finally realizes that he has caused her frustration by not allowing her to advance, he does not realize—nor does the film—that a form of discrimination has forced her to remain immobile. The film concludes with a patronizing scene between Alice as the office wife, and her boss—he sitting on her desk, smiling down, saying, "Now what's the matter . . ." while knowing, yet being unwilling to admit, that he has in large part caused Alice to be stuck in an unrewarding position. This film can be useful only if the audience is really willing to try to answer the question the film's title asks. 1972, Newsfilm, USA

Childcare: People's Liberation
20 min./ B & W
Purchase: Apply

An issue often raised by the Women's Liberation Movement is that of the need for child care. Films that address themselves to the problems of child care are limited; much more work needs to be done in this area. There is, however, one film that is particularly useful for demonstrating how mothers and children can tie each other down. *Childcare: People's Liberation* clearly portrays the difficulties facing women who attempt to carry on normal daily activities while caring for a child. It demonstrates that those who claim that child care breaks down family structure and weakens the bonds of affection between parents and children are wrong. In fact, it suggests the opposite by documenting the unburdening —both of parents and children—that was the result of the development of a community-run day-care center.

This film is additionally valuable because it shows how a group of parents worked together to develop something that was worthwhile not only for themselves and their children but for an entire community. In working with their neighbors to meet a common need, they transformed their lives. This is a useful film for studying women's traditional role as mother, because it demonstrates how alternative methods of caring for children can begin to free women from their rigidly defined position in the family as well as in society. Although the freeing of a woman is all too often viewed as an isolated event, separate from the male, the kind of child-care center described in this film also offers men a new concept of family and community interaction. 1970, Newsreel

Abortion

Abortion And The Law
54 min./ B & W
Purchase $250

***Abortion And The Law*, originally a CBS News special**, presents a wide range of views (predominantly male) on this subject, mainly from lawyers, doctors, and clergymen. Films such as this, with their "neutral," disinterested approach, make a good case for legalizing abortion, since factual evidence generally points out the hypocrisy of most present laws. (c) 1965, Carousel Films

Each Child Loved
39 min./Color
Purchase $225

***Each Child Loved*, a film by Planned Parenthood,** is extremely useful because it explores the thoughts and feelings of an individual woman and shows her with a counselor before, during, and after her abortion. It is not an abstract film dealing with moral and intellectual issues as much as it is a powerful record of one woman's experience. 1971, Planned Parenthood-World Population

Third World Women

I Am Somebody
30 min./Color
Purchase $360

***I Am Somebody* documents how a group of black** female hospital workers won their struggle to obtain higher wages and union recognition in South Carolina and depicts the interrelatedness of the struggles of women, blacks, and workers. Also, the audience is brought close to the feelings of those involved because the film is narrated by one of the workers. d. Madeline Anderson, 1970, Contemporary/McGraw-Hill Films

Harriet Tubman
And The Underground Railroad
54 min./ B & W
Purchase $360

***Harriet Tubman And The Underground Railroad* is** a historical portrait of a great and courageous black woman. A suspenseful drama, this film depicts the first of the 19 trips Harriet Tubman made into the South to lead runaway slaves along the underground railroad to freedom in the North. Ruby Dee plays the lead role, and Ossie Davis and Ethel Waters are also in the cast. 1964, Contemporary/McGraw-Hill Films

Salt Of The Earth
94 min./ B & W
5-year Lease $795

***Salt Of The Earth*, a film dealing with Chicanos,** shows how a Chicano miners' strike, which the miners are on the verge of losing, is given new life by the participation of the workers' wives. The film is as much about the changing consciousness of the women as it is about the strike, and it is probably the most powerful statement on film of the relationship of the Women's Movement to the labor movement. d. Herbert Biberman, 1954, Macmillan Films

Mariana
29 min./ Color
Purchase $260

***Mariana* is concerned with the quality of life for** women not only in another cultural group, but in another country as well. A young woman who is actively working for women's rights and social change in Chile, Mariana is shown in her work at a day-care center, inspecting working conditions in a factory, and in her free time as well. This UN production contains some footage of other Chilean women, but somehow not enough—it is really a portrait of one young, privileged woman who cares. 1971, Contemporary/McGraw-Hill Films

Portraits

Gertrude Stein: When This You See, Remember Me
89 min./ B & W
Purchase $935

Gertrude Stein: When This You See, Remember Me is a film biography that shows a remarkable woman and describes her influence on early 20th-century art. Although Gertrude Stein was admittedly an exceptional woman, this film is especially noteworthy because it shows that she was not locked into any of the conventional female roles (except perhaps as hostess). She did not conform in her relationships with men, nor did she conform in her writing. She was innovative in her art, and she searched for other creative people who she felt were as original as she. The film contains particularly interesting footage of the paintings she collected, of other artists performing opera libretti she wrote, and old home movies

showing her with friends and acquaintances. The audience is given much insight into her personality, a sense of the work for which she existed, and a very real feeling of the era in which she lived. d. Perry Miller Adato, 1972, Contemporary/McGraw-Hill Films

Virginia Woolf: The Moment Whole
10 min./ Color
Purchase $150

***Virginia Woolf: The Moment Whole*, is another film** that explores the work of a female writer. This film is narrower in focus than the one on Gertrude Stein because it centers on a single area in Virginia Woolf's writing—her concept of woman. In her essay *A Room of One's Own*, she wrote: "Young women . . . you are, in my opinion, disgracefully ignorant. You have never made a discovery of any importance. You have never shaken an empire or led an army into battle. The plays of Shakespeare are not by you, and you have never introduced a barbarous race to the blessings of civilization. What is your excuse?" "Woman's excuse" is precisely what is explored through passages read by actress Marian Seldes from Virginia Woolf's diary, from *A Room of One's Own*, and from her novel, *The Waves*. The film presents a selection of her feminist ideas and also provides a sense of her writing in general. d. Janet Sternberg, 1971, ACI Films, Inc.

Margaret Sanger
15 min./ B & W
Purchase $90

***Margaret Sanger*, another valuable portrait. Nar**rated by Katherine Hepburn, it documents the efforts of a great woman to bring the benefits of family planning to women in the United States and throughout the world. A mother herself, Margaret Sanger well understood the problems of having too many children, and she fought for many years to educate women and men to the considerations involved. Included in the film are old newsreel clips of demonstrations and marches that provide some historical background to women's continuing struggle against the limitations of the role of mother. 1972, Contemporary/McGraw-Hill Films

Social Change And The American Woman
19 min./ B & W
Purchase $119

***Social Change And The American Woman* starts** out well, with excellent historical footage of the early 20th-century suffrage movement. It gets steadily worse as it goes on, however, and concludes with a message along the lines of "You've come a long way, baby!" Its reiteration of stereotyped female images is irritating as is its closing suggestion that suburban motherhood was the ultimate fulfillment of a century of struggle. 1967, Films Incorporated

Women On The March: The Struggle For Equal Rights
60 min./ B & W
Purchase $410

Women On The March: The Struggle For Equal Rights is similar, though better. It comes in two parts: Part I traces the history of the Women's Movement from Mary Wollstonecraft in 1792 and ends with the victory of the suffrage movement after World War I. It contains especially rich historical photographs and news clips, and discusses many of the important women in the suffrage movement. The film gives the impression, however, that the vote was granted because of women's cooperation in the war effort, thus discounting the importance of the struggles it has just shown. Part II of this film is very poor; it bogs down in the role of women in Canadian government, and is dull and dated. Both parts of this film were released by the National Film Board of Canada in 1958. Obviously, the need for some excellent historical films is acute. (c) 1958, Contemporary/McGraw-Hill Films

Modern Women: The Uneasy Life
60 min./ B & W
Purchase $265

***Modern Women: The Uneasy Life* is useful in a different** way. It presents interviews with college-educated women who discuss their feelings about their lives and the alternatives open to them. The film was made in the mid-'60's, before the Women's Movement was widespread, and thus offers considerable insight into the reasons why the Movement appealed to women of this background. (c) 1966, Indiana University Audio-Visual Center

Choice:
Challenge For Modern Woman
30 min. (per title)/B & W
Purchase (per title) $150

Many of the same commments apply to the 12-part series entitled *Choice: Challenge For Modern Woman.* The main drawback of these films is that they are filmed panel discussions, and although several of the topics and many of the participants are quite interesting, for the most part the films are pretty lifeless. They are useful to anyone doing research on the attitudes of and about American women in the mid-'60's. 1966, Extension Media Center

Advocates: On Abortion At Will In The First Twelve Weeks
57 min./ B & W/CS-2128
Purchase $265/Rental $15.25

Advocates and opponents of legalized abortion argue whether or not a woman has the right of self-determination in having her own pregnancy terminated during the first three months. One view asserts that ready accessibility to abortion would reduce the number of unwanted children. Studies cited show that these children run a greater risk of being socially maladjusted or mentally ill. The opposing side believes that the embryo is a human being, even though it is not able to sustain life independently and that women often only "think" they want an abortion. It is emphasized that most abortions are sought by married women. For an evaluation of this film, see Part 1: Film Notes, Section: Abortion. 1969

Anna Karenina
42 min./ B & W/KS-110
Rental $12.25

An abridged version of the film from the Tolstoy novel, showing a Czarist Russian society of the late nineteenth century. Describes the ill-fated romance of Anna Karenina with Count Vronsky and the inevitable tragedy resulting from their defiance of convention.

Anne Sexton
30 min./ B & W/KS-279
Rental $9.50

Presents an introduction to Anne Sexton and a view of her poetry. Describes how she began writing poetry and includes her reading *Her Kind, Self in 1958, Ringing the Bells, The Addict, Young, Those Times, Little Girl, My String Bean, My Lovely Woman,* and *Live.* 19[illegible]

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Art Of Marie Cosindas
29 min./ Color/RSC-720
Purchase $315/Rental $12.50
B & W/RS-720/Purchase $165
Rental $9.50

Many of Marie Cosindas' color photograph[illegible]are presented along with comm[illegible]ts of museum vi[illegible]ors, art critics, and persons who have posed for her. Reactions of individuals at an exhibition of her Polaroid color photographs are candidly chosen. Ms. Cosindas discusses her photographs with critics and photographers and later creates a still life. She is also seen at work during two portrait sittings. Several of her subjects describe her quiet competency. An experimental film-clip of hers is shown. 1967

Back To School, Back To Work
20 min./ Color/CSC-2456
Rental $9.75

Ten vignettes present the problems faced by many women making decisions to undertake the dual role of housewife-student or housewife-working woman. Suggests opposition which this undertaking may encounter. A tool for discussion to be used with a guide available from the American Personnel and Guidance Association. For an evaluation of this film, see Part 1: Film Notes, Section: Miscellaneous. (American Personnel and Guidance Association) 1973

Barbara Linden
30 min./ Color/RSC-786
Purchase $315/Rental $12.50

As Artistic Director of Theater Workshop, Boston, Inc., Barbara Linden has created a children's theater which is a theater of experiences designed to involve children totally with society and their environment. Barbara has broken away from the traditional theatrical forms and likes children's theater because the audience is not preconditioned to what theater "is supposed to be." Commenting between excerpts from her production, *Creation*, she tells of her involvement with both the theater and life. 1971

Black Woman
52 min./ B & W/CS-2184
Purchase $265/Rental $14.00

Poetess Nikki Giovannia, singer Lena Horne, Bibi Amina Baraka (wife of poet-playwright Leroi Jones), and other black women discuss the role of black women in contemporary society and the problems they confront. Topics discussed include the relationship of black women to black men, black women to white society, and black women to the liberation struggle. Lena Horne condemns the arrest of Angela

Davis which she fears may be "a calculated genocidal move . . ." There is also singing by Roberta Flack, a dance by Loretta Abbott, and poetry by Nikki Giovanni. For an evaluation of this film, see Part 1: Film Notes, Section: Miscellaneous. 1970

Colette
30 min./ B & W/KS-179
Rental $8.00

Presents through flashback technique the life story of the famous author and actress, Collette, and shows how many events influenced the writing of her fifty books. Uses still pictures and live photography to portray her life's experiences. Introduces the poet, Jean Cocteau, as one of her contemporaries. The narration is done by Collette in French with English subtitles. (Audio Brandon Films) 1950

A Conversation With Ingrid Bergman
59 min./ B & W/KS-314
Purchase $265/Rental $15.25

Ingrid Bergman is interviewed by Cecil Smith, drama critic of the *Los Angeles Times;* she discusses how her childhood ambition to be an actress has been fulfilled and the consequences of this fulfillment. She begins by telling of her appearance in Eugene O'Neill's play *More Stately Mansions* and then describes her first movie role and differences among audiences, directors, and an actress' approaches to different media. These subjects are part of many reminiscences and opinions expressed. 1967.

Crystal Lee Jordan
16 min./Color
Purchase: Apply

Features Crystal Lee Jordan, a blue collar worker in Roanoke Rapids, North Carolina and her courageous efforts to unionize millworkers. Her husband is completely supportive and even her children are involved in the struggle against economic domination of the town by textile manufacturer J. P. Stevens. For an evaluation of this film, see Part 1: Film Notes, Section: Portraits. 1974

Daddy Don't Be Silly—A Case For Equal Rights
27 min./ Color
Purchase $315

Examines the current status of the Equal Rights Amendment and how its ratification would affect the lives of individual men and women. Focuses on a few specific cases of individuals—a female athlete, a New Jersey widower, a young woman rejected by the

Air Force. Also samples opinions of men and women opposed to the ERA. For an evaluation of this film, see Part 1: Film Notes, Section: Miscellaneous. 1974

Dance: Four Pioneers
30 min./ B & W/RS-661
Purchase $165/Rental $9.50

This film introduces the four major choreographers (Martha Graham, Doris Humphrey, Charles Weidman, and Hanya Holm) who revolted against the conventions of ballet to produce American modern dance. Film clips and still photographs taken in 1934 show the dancers and their teachers during the beginning day at Bennington College. Each choreographer explains his or her view of the meaning dance should have within the arts, by means of quotations from recorded speeches made at various times. At the close there is a full production of Doris Humphrey's *Passacaglia* by the American dance theatre at Lincoln Center in 1965. 1965

A Dancer's World
31 min./ B & W/RS-588
Rental $9.50

Martha Graham discusses the dancer as a creative artist as members of her dance company illustrate her theories in a dance created by Ms. Graham. Weaves into the movements of the dance all the basic techniques required by the modern dancer. (WQED-TV; Rembrandt Films) 1957

Daughter Of Changing Japan
31 min./ Color/GSC-873
Rental $12.50

Tells the story of one day in the life of a Japanese girl caught between the conflicting social patterns of her tradition-oriented parents and her increasing adoption of Western ideas. Her parents have planned an "arranged marriage," but her new personal freedom and the new role of Japanese women have made her determined to marry another young man whom she loves. Her resolution of the conflict is not disclosed. (Cressey; Almanac Films, Inc.) 1959

Elizabeth: The Queen Who Shaped An Age
27 min./ Color/CSC-2403
Rental $14.00

Explores the character of Queen Elizabeth I and dramatizes her role in leading England to become the richest, most powerful nation in the world. Shows her reluctance both to legislate against the practice of Catholicism and to sign the execution order against her cousin, Mary Queen of Scots. Summa-

rizes and interprets England's struggle and eventual victory over Spain. (John Secondari Prod.; Learning Corporation of America) 1970

The Face Of Sweden: The Expressive Society
29 min./ B & W/NET-2543
Rental $6.75

Focuses upon actress Ingrid Thulin and producer-director Ingmar Bergman. Shows Ms. Thulin at home and at work as she comments upon the acting profession in Sweden. Presents background to the development of Bergman. Contains scenes from some of his work, including *Winter Light* in which Ms. Thulin played the leading female part. 1963

The Final Hours Of Joan Of Arc
26 min./ B & W/CS-901
Rental $9.00

Uses a dramatized, "on-the-scene" news type of interviewing and documentary reporting to present the story of the trial of Joan of Arc and how she was burned at the stake for refusing to deny the story she had told. Portrays various attitudes of the day and shows some of the hardships Joan had to suffer at the hands of her captors. 1956

Gertrude Stein: When This You See, Remember Me, Part 1.
31 min./Color/RSC-847
Rental $13.00

Introduces American-born author Gertrude Stein and describes her first years in Paris at the turn of the century, focusing on her relationship with the early modern art painters of Montmartre. Uses still photographs and interviews with many of the author's friends to recreate this early biography. Gives examples of Gertrude's early poetry and shows the similarity between the form of these verses and the form of early modern art. For an evaluation of this film, see Part 2: EMC Film Notes, Section: Portraits. (NET; McGraw-Hill Films) 1970

Gertrude Stein: When This You See, Remember Me, Part 2.
30 min./ Color/RSC-848
Rental $13.00

Covers the middle years, centering around World War I, in the biography of Gertrude Stein and describes how she worked with simple, single words. Compares her style of work, which received much adverse criticism, to the cubist movement in art. Relates her meeting with Picasso before the war, her work as a self-appointed relief agency during the war, and her meeting with Hemingway after the war. Notes that Gertrude disciplined Hemingway in the

use of words. For an evaluation of this film, see Part 2: EMC Film Notes, Section: Portraits. (NET; McGraw-Hill Films) 1970

Gertrude Stein: When This You See, Remember Me, Part 3.
28 min./ Color/RSC-849
Rental $12.00

Covers the latter years in the biography of Gertrude Stein including scenes of her opera, *4 Saints in 3 Acts,* and an interview with its composer. Incorporates live footage of her trip to America, where she became friendly with Bennett Cerf and Thornton Wilder. Describes Gertrude's relationship with her servant/companion Alice B. Toklas, whose autobiography the author wrote. Presents the NBC radio program she gave while visiting her native country. For an evaluation of this film, see Part 2: EMC Film Notes, Section: Portraits. (NET; McGraw-Hill Films) 1970

Girls In Danger
26 min./ B & W/RS-620
Rental $8.75

Features a cavalcade of ladies in distress, ranging from Mae Marsh in peril during caveman days, through Gloria Swanson being tied to railroad tracks by Wallace Beery, to Leatrice Joy menaced with death in the jazz age. (Sterling Educational Films) 1960

Good Earth
42 min./B & W/KS-68
Rental $10.50

An abridged version of the feature picture which emphasizes the agricultural philosophy of the Chinese people and their dependence on the land for subsistence. Scenes which depict the development of the farm as a family project with the wife and children participating; then the economic effect on the farm communities when years of famine come; and finally the successful return to the farm after years of famine have passed. (Loews edited by Teaching Film Custodians; Films Incorporated) 1937

Grandma Moses
22 min./Color/RSC-231
Rental $9.25

Shows Grandma Moses' life as an old lady and as an artist. Her earlier life, which she often portrays in her paintings, is described by the commentator, Archibald Macleish, as her paintings are shown. Pictures her at work, and points up her technique of ap-

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plying paint. Many examples of her paintings are shown on the screen. (Falcon: Film Images) 1950

Gwendolyn Brooks
30 min./B & W/KS-304
Purchase $165/Rental $9.50

An introduction to the poetry and personality of Gwendolyn Brooks and the Chicago environment which provided the sources for most of her materials. Ms. Brooks reads several of her poems; each recitation is accompanied by scenes of the people or locale described by the poems. Between poetry readings she describes her method of working, the things she finds most pleasant in life, and the thrill of winning the 1950 Pulitzer Prize for poetry. 1966

Helen Keller
16 min./Color/KSC-354
Rental $9.75

Uses Helen Keller's own words to give an overview of her life and that of her teacher, Annie Sullivan. Dramatizes Helen's early childhood, and includes her learning how to read and write, play and laugh. Depicts through still shots, Helen's life as a lecturer, writer, teacher, innovator, and friend of the famous. (McGraw-Hill Films) 1969

Helen Tamiris
In Her Negro Spirituals
16 min./ B & W/RS-593
Rental $5.50

Illustrates modern dance as exemplified by Negro spirituals. Ms. Tamiris creates her dances to the familiar spirituals *Swing Low, Sweet Chariot, Go Down Moses,* and *Get on Board Lil' Children.* Muriel Rahn, soprano, and Eugene Brice, baritone, accompany Ms. Tamiris. (Nagtam; McGraw-Hill Films) 1959

History
29 min./ B & W/CS-1300
Purchase $165/Rental $9.50

Mention the 1920's, says Dr. Dodds, and a whole chain of images is evoked: raucous jazz, champagne baths, John Held flappers, gang killings—in short, an era of rampant, glamorous decadence. The frantic thrill-searching of the "lost generation" takes on a somewhat different flavor when described by the pens of Hemingway, Fitzgerald, and other Left Bank expatriates. The small town, its traditions and manners still relatively untouched, presents still another picture of the decade. Each of these represents an alternate truth about the times. Therefore, Dr. Dodds says, it is only when we view history from many vantage points that we are able to achieve an undis-

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torted, objective account and gain a perspective that avoids the pitfalls of our cherished stereotypes. (WTTW) Distributed by Indiana University Audio-Visual Center.

I Am Somebody
30 min./ Color/CSC-2208
Rental $14.00

Documents the story of the successful hospital workers' strike of 1969 in Charleston, South Carolina, in order to form an AFL-CIO affiliated union. Uses some news film footage to show certain events during the strike and explains the problem from the point of view of the low-paid, black hospital workers. Interviews many of the persons involved and many of the national figures who came to their aid, including Ralph Abernathy (Southern Christian Leadership Conference), Leon David (Head of Local 1199, New York, Drug and Hospital Workers, AFL-CIO), Coretta King, and Bill Kircher (National official, AFL-CIO). For an evaluation of this film, see Part 2: EMC Film Notes, Section: Third World Women. (AFNV; McGraw-Hill Films) 1970

In The Name Of Allah
76 min./ B & W/CS-2124
Purchase $330/Rental $18.00

The culture, vision, history, and scriptures of the religion of Islam are examined by looking closely at all aspects of life in the Muslim community of Fez, Morocco. The *Koran,* as brought forth by Mohammed, is the guide to all human experience and value. But, like other religions, Islam is suffering contradictions in a modern material world. Captured on film are the events of circumcision, bargaining for a wife, confirmation, marriage, and the ceremonies and rituals surrounding each event. 1970

Included Out
2 min./ Color
Rental $4.75

An animated film which explores male chauvinism in the Christian church. Views Christian terminology through the eyes of a woman from another culture and suggests a theory of the sexist bias of language and its effect on social values. For an evaluation of this film, see Part 1: Film Notes, Section: Miscellaneous. (Mass Media Ministries) 1973

Indian Family Of Long Ago
14 min./ Color/CSC-960
Rental $8.50
B & W/CS-960/Rental $6.75

Tells the story of the Sioux Indian buffalo hunters who roamed the great western plains of the United States more than 200 years ago. Shows Red Horn and his family as they join the rest of their tribe which is preparing for the first big buffalo hunt of the season. Depicts the men hunting for buffalo and the women putting up teepees, cooking, and making clothing as the children play games. Pictures the women cutting up the meat and hanging it on poles to dry. Discusses how the men educate the boys and the women instruct the girls in their needed skills. (EBF; Encyclopaedia Britannica Educational Corporation)

Isak Dinesen
29 min./B & W/NET-2599
Rental $6.75

Presents interview with famous Danish author of *Seven Gothic Tales* and *Out of Africa*. Features her comments on the similarities and differences between poetry and story-telling. Surveys her writing techniques and closes as she relates one of her tales. 1956

Jane Kennedy—To Be Free
27 min./ Color/CSC-2440
Purchase $315/Rental $12.50

Jane Kennedy, a Chicago nurse, put her personal freedom in jeopardy taking part in civil rights marches and antiwar demonstrations to protest inhuman attitudes and treatment. While Jane explains her belief that people are not powerless, she is seen marching for better schools and better housing for blacks and participating in protests against the Vietnam war. Imprisoned for her activities, Jane describes our penal system and its dehumanizing effect on prisoners and prison personnel. For an evaluation of this film, see Part 1: Film Notes, Section: Portraits. 1972

Japan's New Family Patterns
15 min./ Color/GSC-1030
Rental $8.00

Contrasts the life of members of the Nakamora family of today with the typical Japanese family of pre-World War II. Points out that the greatest changes have occurred in relation to the role of girls and women and indicates the difficulty the older women

have in adjusting to the rapid changes. Shows typical daily life of each member of the family. (Holt, Rinehart and Winston) 1962

Journalism—Mirror, Mirror On The World?
52 min./ B & W/IS-636
Purchase $265/Rental $14.00

In this film, the Public Broadcast Library examines the diverse media coverage given to the Jeanette Rankin Brigade demonstration in Washington, D.C. on January 15, 1968. Led by former Congresswoman Jeanette Rankin, who voted against entry into both world wars, three thousand women belonging to a wide variety of civic and religious groups, marched peacefully through Washington and petitioned Congress to end the Vietnam war. Several news stories on the event are presented and defended by the editors and reporters representing the news services concerned. Joseph Lyford, journalism professor at the University of California, comments on deficiencies in the coverage. 1968

Louisa May Alcott
18 min./ B & W/KS-138
Rental $7.75

Tells the story of Louisa May Alcott, with emphasis on her writings and her lifelong self-sacrifice in caring for her family. Shows her also in the role of Civil War nurse and participant in reform movements. (Encyclopaedia Britannica Educational Corporation)

Madalyn
29 min./ Color/CSC-2386
Purchase $315/Rental $12.50

Prominent atheist Madalyn Murray O'Hair explains her beliefs as cameras follow her from her office to a speech at Tulane University and, finally, to her Texas home. As a staunch and controversial advocate for the separation of church and state, Ms. O'Hair speaks of the tax laws benefiting church ownership of property. While working in her flower garden, she relates her experience of having been taken, at gunpoint, onto a plane when forced to leave Mexico. She also gives her views on women's liberation, "hippies," and other subjects. 1970

Malawi: The Women
4 min./ Color/GSC-1336
Rental $8.50

Views the lives of three women, each from a different stratum of society with its specific life style. Observes the daily activities of a village woman who, because most of the men work in the city, must

perform all the village's functions; an educated upper-class woman, whose life is very similar to middle class in the United States; and another woman who has moved to the city with her husband and who explains the differences between her present life and her life in the village. Shows dress, housing and food in both village and urban settings. (Churchill Films) 1971

Margaret Mead's New Guinea Journal
90 min./ Color/CSC-1967
Purchase $665/Rental $27.00
B & W/CS-1967/Purchase $360
Rental $21.00

Margaret Mead, famous anthropologist, looks at change in the village of Peri on Manus, one of the Admiralty Islands in the Australian Trust Territory of New Guinea. Between Dr. Mead's first two visits to the village in 1928 and 1953 Peri moved from the Stone Age into the twentieth century. During her latest visit to the New Guinea village in 1967 the personal and historical factors which made this cultural leap possible were documented on film. 1968

Marian Anderson
27 min./ B & W/RS-363
Rental $10.00

Presents Marian Anderson as she sings a program of songs in rehearsal as well as on concert stage. She sings *Begrussing* by Handel, *O, What a Beautiful City, He's Got the Whole World in His Hands, Crucifixion, Deep River, Comin' Thro' the Rye,* and Schubert's *Ave Maria.* Provides details of her life, including her birthplace, friends that have helped her, her farm home in Connecticut, and the honors bestowed upon her. (Wallachs, Inc.) 1953

Mary Pritchard
30 min./Color/RSC-781
Purchase $315/Rental $12.50

Mary Pritchard is struggling to preserve a tradi-tional Polynesian art—the creation of tapa, a cloth material made from the bark of mulberry trees. Filmed on location at the island of Tutuila, American Samoa, she is shown searching for materials and making and designing the tapa. Mary Pritchard also teaches others this art in order that it might be preserved as 20th century progress threatens to destroy many of the older cultural traditions of Polynesia. 1971

Matina Horner: Portrait Of A Person
17 min./ Color
Rental: Apply

Sketches a portrait of a woman educator who happens to be President of Radcliffe College. Includes an explication of her theories about women's abilities to deal with success. Uses a number of techniques including still photographs, home movies and animation. For an evaluation of this film, see Part 1: Film Notes, Section: Portraits. (Phoenix Films) 1974

Miss Goodall And The Wild Chimpanzees
28 min./ Color/NSC-1139
Rental $13.00

Describes the field project extending over several years in which anthropologist Jane Goodall studied the behavior of wild chimpanzees in Africa. Documents her discovery that primates other than man do use and make primitive tools and hunt to kill for meat. Shows wild chimpanzees eating, sleeping, working, and living in social groups. Interprets her observations in terms of their significance in the field of anthropological research. (Encyclopaedia Britannica Educational Corporation) 1966

Miss Havisham
25 min./ B & W/KS-241
Rental $7.25

Dramatizes excerpts from *Great Expectations*. Pictures Miss Havisham as she uses Estella to humiliate Pip. Shows Pip's visit to Miss Havisham on her birthday as she speaks of the remains of her wedding banquet. Includes Miss Havisham's release of Pip to Joe Gargery, and pictures her gloating over Pip's attachment to the lovely Estella. (Coronet Films) 1963

Modern Women: The Uneasy Life
60 min./ B & W/CS-1750
Purchase $265/Rental $15.25

A documentary which explores the feelings of college-educated women about the various roles which are available for educated women today. Interviews are conducted with women who are living the traditional roles of mother and housewife, those who have combined the roles of career woman and housewife, and professional career women. These women discuss candidly the frustrations and satisfactions which they encounter in their different lives. The attitudes of husbands and unmarried men toward educated women are also explored. For an evaluation of this film, see Part 2: EMC Film Notes,

Section: Historical Studies. (NET) Distributed by Indiana University Audio-Visual Center.

Mosori Monika
21 min./ Color/RSC-838
Rental $10.25

Studies the acculturation of the Warao Indians who live along the Orinoco River in Venezuela as a result of their contact with Franciscan missionaries. Describes the encounter from the contrasting viewpoints of an old Indian woman and a young Spanish nun who believes the missionaries have brought civilization to the Indians and have taught them how to cook and sew. Relates the story of the Indian woman's life and her hopes and fears for the future. (McGraw-Hill Films) 1971

Mothers Of Acari
10 min./ B & W/CS-779
Rental $2.95

Portrays the establishment of a modern Maternity and Child Welfare Clinic in Acari, a small town in northeastern Brazil. The mayor's wife with the help of the town doctor establishes a maternity clinic in a small house that soon becomes inadequate when increasing numbers of mothers arrive to obtain powdered milk through the United Nations Children's Fund. The mayor's wife seeks help from the Department of Child Welfare to build a larger clinic and obtains equipment from UNICEF. A young aid who is sent away for training in midwifery returns to find the clinic completed and a training program begun for other girls. (United Nations Film Board) 1954

Mothers: What They Do
11 min./ Color/GSC-1206
Rental $6.50

Portrays three kinds of mothers: the full-time housekeeper, the full-time worker, and the part-time worker. Gives examples of the responsibilities these mothers might have. (AIMS Instructional Media Services, Inc.) 1968

Nadine Gordimer
29 min./ B & W/NET-2602
Rental $6.75

Deals with subjects ranging from the effect of South Africa on the author's work and her attitude towards racial problems to her opinions of C. P. Snow. Reveals her opinions of America, of herself, and of her writing. Presents her advice for the beginning writer. 1956

No Tears For Rachel
27 min./Color/CSC-2449
Purchase $315/Rental $12.50

If a woman has been raped, she must cope with a cold legal process and unpredictable reactions from friends and family. In order to prosecute, the rape victim must undergo a physical examination, detailed questioning, and a face-to-face confrontation with her attacker in court. One victim discusses the difficulties she experienced when she told her friends that she had been raped. Her psychiatrist explains the importance of their reactions and the stigma associated with being raped. For an evaluation of this film, see Part 1: Film Notes, Section: Rape. 1972

People Like Maria
29 min./B & W/HS-787
Rental $10.00

Describes the work of the World Health Organiza- tion, an agency of the United Nations, whose experts work on health problems in eighty-eight member nations. Shows Maria, a nurse, working with Andean Indians in Bolivia, and Aung Tan, a medical health assistant, working on community health in the Union of Burma with local villagers. Dramatizes the duties of these medical experts in gaining acceptance in the communities in which they work, teaching and fighting disease. (Center for Mass Communication of Columbia University Press) 1958

Photography—Dorothea Lange: The Closer For Me
30 min./B & W/RS-642
Purchase $165/Rental $9.50

This film provides an opportunity for the viewer to compare the personality of Dorothea Lange, photographer-artist, with her work. Many of her photographs are presented; these cover various periods, such as the Depression, World War II, and the growth of the urban sprawl in contemporary California. Ms. Lange is shown in her home as she states she is convinced the world is not being truly photographed at all today. To the present generation of photographers, she proposes a new photographic project with the cities of America as the subject—to be done on a scale comparable to that of the Farm Security Administration Photographic Project of the thirties. 1965

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Photography—Dorothea Lange: Under The Trees
30 min./ B & W/RS-641
Purchase $165/Rental $9.50

This film provides an intimate view of Dorothea Lange and her photographs, enables the viewer to share her deep involvement in her work, and provides an exposure to her philosophy as a photographer. The camera looks in on Ms. Lange in her California home as she prepares for a one-woman exhibition of her work covering the past fifty years. While she looks over the accumulation of a lifetime as a photographer, she comments on the reasons and emotions that have moved her to photograph particular scenes. Ms. Lange died in October, 1965; this film may be considered a memorial to her and to the despair and hope of the 1930's which she captured so well in her documentary photographs. 1965

Poetry: Denise Levertov And Charles Olson
30 min./ B & W/KS-283
Purchase $165/Rental $9.50

An introduction to the personalities and works of Denise Levertov and Charles Olson. Levertov is seen in her home where, before reading some of her poems, she discusses her reasons for being a poet and her methods of work. Olson is also visited in his home where he describes his concept of open-verse composition and recites several of his poems. 1966

Roberta Flack
30 min./ Color/RSC-782
Purchase $315/Rental $12.50

A portrait of Roberta Flack, a creative, exciting, black singer and pianist. She is shown appearing at the Newport Jazz Festival, singing *Ain't No Mountain High Enough* at Mr. Henry's in Washington, D.C., and discussing the problems of mixed marriage and dual careers with her husband, bassist Steve Novosel. As Robert Flack sings from her repertoire of pop, blues, jazz, spirituals, rock, and folk she exemplifies her own definition of soul—"a very personal thing that shows in a person's ability—black or white—to arouse the innermost emotions of another person." For an evaluation of this film, see Part 1: Film Notes, Section: Portraits. 1971

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Seven Wives Of Bahram Gur
19 min./ Color/RSC-505
Purchase $260/Rental $10.25

Traces the life of the legendary Persian hero Bahram Gur, including his marriage to seven wives, his rise to king, and his ultimate marriage to his slave girl, Fitna. Adapted from the epic poem by Nizami and filmed from 15th and 16th century Persian miniatures. 1961

Shaw And Women
46 min./ B & W/KS-402
Rental $15.50

Examines Irish playwright George Bernard Shaw's relationship with ten women and their influences on his life and works. Shows how many of the women Shaw became acquainted with became characters in his plays. Dramatizes scenes from *Candida, Man and Superman,* and *Pygmalion* to illustrate his constant themes of the male's attempting to escape a pursuing female and the rejection of romantic love. (BBC-TV; Time/Life Films)

The Silent Spring Of Rachel Carson
55 min./ B & W/NS-1021
Rental $13.50

Presents an authoritative discussion, from opposite points of view, of the book which created a controversy about the misuse and dangers of insecticides. Contains interviews with Rachel Carson; former Secretary of Agriculture Freeman; former Surgeon-General Terry; and authorities from the chemical industry, Food and Drug Administration, and U.S. Public Health Service. (Contemporary/ McGraw-Hill Films) 1963

Social Change And The American Woman
17 min./ B & W/CS-1923
Rental $7.25

Traces the evolution of the American woman's emancipation from 1900 to the present. Contrasts the traditional role of women with that of the aggressive suffragette and the Jazz Age swinger. Portrays the basic social changes that provided women with the means and rationalization for greater freedoms. For an evaluation of this film, see Part 2: EMC Film Notes, Section: Historical Studies. (Films, Inc.) 1967

Susan B. Anthony
19 min./ B & W/KS-158
Rental $7.50

Tells the story of Susan B. Anthony's work in establishing women's suffrage. Highlights her activities in organizing the women's temperance movement, in obtaining property rights for women, and

in campaigning for voting privileges. Re-enacts the trial in which she heroically and unrelentingly states her case. (Encyclopaedia Britannica Educational Corporation) 1951

Sylvia, Fran, And Joy
25 min./ B & W/CS-2452
Rental $9.00

Intercuts scenes from the lives of three young women, each of whom has chosen an alternative life style. As a housewife, Joy's main concern is making life pleasant and comfortable for her husband and children; Sylvia remains within a marriage but she and her husband, Andy, have effected a reversal of traditional marital roles; Fran has rejected her marriage and with a realization of the value of her own life, pursues her own interests and friends. For an evaluation of this film, see Part 1: Film Notes, Section: Portraits. (Churchill Films) 1973

To Be Young, Gifted And Black
90 min./ Color/RSC-791
Purchase $665/Rental $27.00

A cast comprised of Ruby Dee, Al Freeman, Jr., Claudia McNeil, Barbara Barrie, Lauren Jones, Roy Scheider, and Blythe Danner pay tribute to Lorraine Hansberry in this play depicting the life and works of the late black playwright. Her most famous play, *A Raisin in the Sun,* made her the youngest American and the first black playwright to win the New York Drama Critics Circle Award. *To Be Young, Gifted and Black* portrays Lorraine Hansberry's struggles, from her first visit to the South, to the streets of Harlem. Much of the script is in her own words drawn from plays, letters, and diaries written prior to her premature death from cancer at the age of 34. For an evaluation of this film, see Part 1: Film Notes, Section: Portraits. 1972

To Plan Your Family
13 min./ Color/HSC-884
Rental $8.75

Presents the techniques and advantages—to both the individual and society—of family planning. Includes diagrams of the female reproductive organs and illustrations of several popular contraceptive techniques. Provides interviews to point out the ease and effectiveness of various birth control methods. (Churchill Films) 1967

A Tour Of The White House With Mrs. John F. Kennedy
58 min./ B & W/CS-1272
Rental $15.75

Presents a tour of the White House conducted and narrated by Mrs. John F. Kennedy in the company of Charles Collingwood emphasizing the history, traditions and current status (in 1962) of the White House. Traces the historical development of the White House and the changes made in it throughout the years using old prints and photographs to illustrate its changing status. Mrs. Kennedy conducts the viewers through the public rooms commenting on their history, the furniture, paintings, and other objects of Presidential memorabilia. Additionally, shows the seldom-viewed Lincoln Room and Monroe Room. Closes with President Kennedy in a brief discussion of the impact and significance of the White House. (McGraw-Hill Films) 1962

Welfare Revolt
60 min./ B & W/CS-1829
Purchase $265/Rental $15.25

A report documenting the complaints of welfare recipients and their attempts to change the system by organizing local unions. Complaints range from the need for additional money to the impossibility of establishing a normal courtship with a man. In separate interviews, union leaders discuss the unions' goal as one of forcing a change by means of group pressure. The federal government's emphasis on training programs is described. Organized demonstrations are shown in Cleveland and in Washington, D.C. For an evaluation of this film, see Part 1: Film Notes, Section: Welfare. 1967

Welthy Fisher
30 min./ B & W/ES-898
Purchase $165/Rental $9.50

Introduces educator Welthy Fisher, her philosophy of education, and the environment in India where she works. Shows Indian teachers, trained in institutes founded by Ms. Fisher, teaching in various villages with lectures, books, puppet shows, and opportunities for pupils to practice agricultural skills. 1967

White House Red Carpet With Julia Child
49 min./ Color/CSC-1910
Rental $15.50
B & W/CS-1910/Rental $11.25

Depicts an official state visit as Julia Child, "The French Chef," documents the event and explains how the White House staff manages such an activity. Covers a visit by the Japanese Prime Minister from the greeting ceremony through the state banquet and

discusses the roles of several White House Staff members. Explains the history and importance of such diplomatic affairs. 1968

Why Did Gloria Die?
27 min./ Color/CSC-2398
Purchase $315/Rental $12.50

The half-million Indians who are leaving reservations seeking a better life in the city are finding the white man's urban world alien and unfriendly. The tragic life of Gloria Curtis, a Chippewa who died of hepatitis at age twenty-seven, is traced through several crises—unemployment, welfare, inadequate housing, and poor medical care—in white-controlled Minneapolis, Minnesota. Don and Lucille Goodwin, also members of Minneapolis' Indian ghetto, discuss how they were somehow able to weather the painful period of adjustment from reservation to urban life. 1973

A Woman's Place
42 min./ Color/CSC-2453
Rental $19.50

Covers a number of women's issues of special interest to middle class women. Deals with sexist implications in children's literature, advertising and films. Features Bess Myerson as host and narrator as well as Sheila Tobias of Wesleyan University, Anthropologist Lionel Tiger, and Abigail McCarthy. For an evaluation of this film, see Part 1: Film Notes, Section: Compilation Films. (Xerox Films) 1974

Women's Rights In The U.S.—An Informal History
27 min./ Color/CSC-2454
Rental $13.00

Surveys the conditions and movements which brought about changes in the status of women: the frontier, abolitionism, the Civil War, industrialism and suffragism. Explores attitudes towards: marriage, employment, fashion, education and women's "proper place" in society. For an evaluation of this film, see Part 1: Film Notes, Section: History. (Altana Films) 1974

World Of The American Craftsman: The World And Work Of Barbara Scarponi
28 min./ Color/RSC-760
Purchase $315/Rental $12.50

One does not see the organization, neatness, or slickness in the art of Barbara Scarponi. Her creations reflect the personalities of people and people, she feels, cannot be fully organized because they are influenced by so many things in their environment.

Scarponi, who works in wax and metal, is shown casting a ring. A ring, she says is more personal than any other type of jewelry because it is a definite reflection of a person. She finds working in metal most exciting and does not like to complete something for then she must part with it. 1970

World Of The American Craftsman: The World And Work Of Dorothy Young
30 min./ Color/RSC-752
Purchase $315/Rental $12.50

Dorothy Young is a weaver and throughout this film she discusses the role weaving has played in her life and the life of her husband, Dr. Lloyd Young. She started weaving while at Keene State College in New Hampshire where Dr. Young was president of the liberal arts school. Dorothy Young likes using natural reeds and grasses in her work and is seen gathering these materials. After retirement Dr. Young also took up weaving and in the film he is seen being installed as president of the Sharon Arts Center in Lincoln, New Hampshire. Through weaving the Youngs work and live in harmony with each other and with nature. 1970

World Of The American Craftsman: The World And Work Of Vivika Heino
30 min./ Color/RSC-739
Purchase $315/Rental $12.50

The artists, Vivika and Otto Heino, express their interpretation of life through their craft, pottery making. Much of the stimulus for shaping clay as it turns upon the wheel comes from the scenic setting of the artists' rural New Hampshire home. Ms. Heino compares the qualities of clay to people: worked too hard the clay breaks down; handled gently, the result is a self-sustaining work of art. 1970

Young Goodman Brown
31 min./ Color/KSC-391
Rental $13.50

Adapts, using special effects, Nathaniel Haw-thorne's short story about a young New England Puritan's realization of the basic evil in all men and records his struggle to resist joining the Devil's league. Portrays Brown's agony as the Devil reveals the impending initiation of Brown's wife and his past associations with Brown's family and the "pious" people of the church. Uses animation and infrared film with special filters to depict the impending initiation

ritual of Brown and his wife. Shows Brown resisting the ritual, culminating in his return to a just-completed witch burning whereupon he ponders his perilous experience and the good or evil in his companions. (Pyramid Films) 1972

The films described below have not been reviewed by the authors or the evaluation committee. The descriptions have been supplied by distributors.

Antonia: A Portrait Of The Woman
58 min./ Color
Purchase $650

A portrait of Antonia Brico, who in the 1930's established an international reputation as an accomplished orchestra conductor. Today she teaches conducting and piano in Denver, Colorado while leading the Brico Symphony, a community orchestra which she founded. *Antonia* is the story of a person who, as a 73-year-old woman, seeks in the face of adversity and discrimination, the opportunity to lead a major symphony orchestra in a field dominated by men in the Western world. The film captures Antonia's love of music, joy of life, spirit and determination. d. Judy Collins and Jill Godmilow, 1974, Phoenix Films, Inc.

Assertive Training For Women, Parts I & II
17 min. (each part)/Color
Purchase $250

These two films incite honest, direct and appropriate expression of one's feelings and beliefs. They encourage women to stand up for their legitimate interpersonal rights. Assertion is distinguished from aggression which involves violating others' rights. 1973, American Personnel and Guidance Association

Continuous Woman
25 min./ Color
Purchase: Apply

The film's format is like a river, with one woman moving into another; and that is how Meridel LeSueur, one of the five women in the film, describes being a woman. She says: "It's a marvelous thing to have daughters, like a woman-river going on and on

and on . . ." At the source of this cinematic river is Gwen, a black teacher who reflects on the strength and warmth of her childhood community in the South. She says: "I'm a very special person and it makes people angry when I say that but I *must* believe that in order to "make it." Sherrie, a clinical psychologist, in a gender sequence describes her growing awareness of "gayness whispering at the fringes of her soul," and how she has developed the strength and security to be herself.

The passage widens into three generations of strong women: Meridel LeSueur, her daughter, and her granddaughter. Meridel speaks of the need for a more compassionate society and says of our present situation: "This is not just what men are doing, it's because of the isolation of the two strengths," and "women have to re-enter the stream." Description excerpted from film review by Elizabeth Bingamen in *Film News*, Volume 31, No. 2, 1974. 1973, Twin Cities Women's Film Collective

Diane
27 min./ Color
Purchase $350

***Diane* is a frank and sympathetic portrait of Diane** Delorian, a young woman from South Dakota who is trying to make it as an actress and model in New York. With ironic humor, she describes the frustration and loneliness that confront young people in New York struggling to create their own lives in their own ways. d. Mary Feldhaus-Weber, Odeon Films, Inc.

The Emerging Woman
40 min./ B & W
Purchase $350

***The Emerging Woman* is a carefully-researched** documentary film about the history of women in the United States. Using old engravings, photographs, newsreels, and other film clips, the filmmakers show the varied economic, social, and cultural experiences of woman, how she felt about her condition, and how her sex, race, and class often determined her priorities. *The Emerging Woman* is the result of a collective effort by all the members of the Women's Film Project in Washington, D.C. d. Helena Solberg-Ladd, 1974, Film Images

Lorraine Hansberry: The Black Experience In The Creation Of Drama
28 min./ Color
Purchase $390

This film is a study of the black woman playwright whose work opened the way for other black writers in the contemporary theater. The story is told largely through her own words and voice. Harold Mantell, Inc.

Louise Nevelson
25 min / Color
Purchase $350

This is a film of great interest to those who know her sculpture. It is also a superb introduction to Nevelson's work, even for those who know little of modern sculpture. Unlike many art films, this one gives the viewer an unhurried opportunity to see and react to several pieces on his own, before the narrator begins. Then Louise Nevelson herself appears, a vivid dramatic woman, who adds still another dimension to the viewer's understanding of these fascinating pieces of sculpture. d. Fred Pressburger, Connecticut Films, Inc.

Mother Of The Kennedys: A Portrait Of Rose Fitzgerald Kennedy
47 min./ Color
Purchase $550

A film portrait, *Mother of the Kennedys* moves behind the dramatic and well-known events of the Kennedy legend to quietly capture the extraordinary human spirit which characterizes the life of Rose Fitzgerald Kennedy. In interviews at her Hyannis home, Ms. Kennedy, dynamic and attractive at eighty-three, shares some of the attitudes, ideals and experiences which have enriched her life. Interviews with her daughter, Eunice Kennedy Shriver, and son, Ted Kennedy, affectionately sketch Rose Kennedy's role in the life of her family. As the portrait takes shape, the viewer perceives a creative, courageous and disciplined woman whose life exemplifies the pursuit of excellence in all things—mental, physical and spiritual. 1974, Mass Media Ministries

Portrait Of My Mother
30 min./ Color
Purchase $350

A film about the gentleness and strength of an older woman leading a group of younger women through the mountains and rivers of Wyoming. A daughter's appreciation of her mother's life. d. Bonnie Kreps, Odeon Films, Inc.

Rape: A Preventive Inquiry
17 min./ Color
Purchase $265

Structured primarily according to specific statements or references made in the content (rather than by imposing the structure from the outside, in the form of a preconceived idea), the film presents interviews with several inspectors on the San Francisco police force who deal with rape, the comments of women who have been raped and the responses of men who have been convicted of rape. Rather than repeat all the details of the incidents, let it suffice to say that the inspectors and women agree that "being aware" of one's surroundings is about all a woman can do to protect herself (karate not being of much help), and that the rapists suggest that women who are about to get "ripped off" should "submit, submit, submit." That may sound absurd in terms of what the rapist obviously wants, but what it means is that a woman might be treated worse if she doesn't give in. As one rapist puts it, "The girl I was with, man, she fought back and she's dead." The strength of the movie is that, by organizing the various responses into some sort of logical pattern of defense, it helps women feel that to some extent they can control a rape situation. And yet at the same time that strength is the film's weakness. The situation is *too* simple from the different point of view of those women who, because they have had to suffer the fear and expense of a court trial, or have been accused by the police of crying rape in order to punish their boyfriends, have advised other women never to report being raped. Description excerpted from film review in *Booklist*, Volume 71, No. 5, November, 1974. 1974, J. Gary Mitchell Film Co.

Release
28 min./ Color
Purchase $350

***Release* is the story of a woman who has spent** four years in prison. Getting out means looking for a job. It also means being reunited with her three children who had been left in foster homes. With the support of the women in a halfway house, and the

love and understanding of her family, she tries to find the strength to stay off drugs and begin a new life. Odeon Films, Inc.

In the following index, film titles are listed alphabetically. The part number following each title indicates which major section or sections in the table of contents (page i) will help locate the film description. The topic areas listed indicate sub-sections within each part which contain the film description in question.

Title	Part	Topic Area
A to B	1	Portraits
Abortion and the Law	2	Abortion
Abortion: Public Issue or Private Matter	1	Abortion
The Advocates: On Abortion at Will in the First Twelve Weeks	1 (*see also* 3)	Abortion
After the Vote: Notes from Down Under	2	Socialization
And Everything Nice	1	Compilation Documentaries
Anna Karenina	3	
Anne Sexton	3	

Title	Part	Topic Area
Antonia: A Portrait of the Woman	4	
Anything You Want to Be	1	Miscellaneous
Art of Marie Cosindas	3	
Assertive Training for Women, Parts I & II	4	
Back to School, Back to Work	1 (*see also* 3)	Miscellaneous
Barbara Linden	3	
Beauty Knows No Pain	1	Ironic Commentaries
Big Town	1	Ironic Commentaries
The Bill of Rights in Action: Women's Rights	1	Miscellaneous
Black Woman	1 (*see also* 3)	Miscellaneous
Campaign	1	Portraits
Caring More than a Day	1	Day Care
Caroline	1	Portraits
Childcare: People's Liberation	2	Child Care
Choice: Challenge for Modern Woman	2	Historical Studies
Colette	3	
Continuous Woman	4	

Title	Part	Topic Area
A Conversation with Ingrid Bergman	3	
Cover Girl	1	Jobs
Crystal Lee Jordan	1 (*see also* 3)	Portraits
"Daddy Don't Be Silly": A Case for Equal Rights	1 (*see also* 3)	Miscellaneous
Dance: Four Pioneers	3	
A Dancer's World	3	
Daughter of Changing Japan	3	
Day Care Today	1	Day Care
Diane	4	
Dirty Books	1	Personal Statements
Domestic Tranquility	1	Women Make Movies
Each Child Loved	2	Abortion
Elizabeth: The Queen Who Shaped an Age	3	
The Emerging Woman	4	
The Face of Sweden: The Expressive Society	3	
Fear	1	Women Make Movies
51%	2	Job Discrimination

Title	Part	Topic Area
The Final Hours of Joan of Arc	3	
First There Was Sarah	1	Jobs
For Better or Worse	1	Women Make Movies
Four Young Women: A Film about Abortion	1	Abortion
Frankenstein in a Fishbowl	1	Ironic Commentaries
Game	1	Portraits
Genesis: 3:16	1	Personal Statements
Gertrude Stein: When This You See, Remember Me	2 (*see also* 3)	Portraits
Girls in Danger	3	
Good Earth	3	
Grandma Moses	3	
Growing Up Female: As Six Become One	1	Miscellaneous
Gwendolyn Brooks	3	
Happy Mother's Day	1	Ironic Commentaries
Harriet Tubman and the Underground Railroad	2	Third World Women
Helen Keller	3	

Title	Part	Topic Area
Helen Tamiris In Her Negro Spirituals	3	
Hey Doc	1	Portraits
History	3	
How About You?	1	Miscellaneous
How to Make a Woman	2	Socialization
I Am Somebody	2 (*see also* 3)	Third World Women
Illegal Abortion	1	Abortion
In the Name of Allah	3	
Included Out	1 (*see also* 3)	Miscellaneous
Indian Family of Long Ago	3	
Isak Dinesen	3	
It Happens	1	Problem Pregnancies
It Happens to Us	1	Abortion
It's Not Enough	1	Working Mothers
Jane Kennedy—To Be Free	1 (*see also* 3)	Portraits
Janie's Janie	1	Welfare
Japan's New Family Patterns	3	
Jobs for Women: Where Are You Going, Virginia?	1	Jobs

Title	Part	Topic Area
Jockey	1	Jobs
Journalism—Mirror, Mirror on the World?	3	
Joyce at 34	1	Portraits
Judy	1	Portraits
Katy	1	Portraits
La Belle Cerebrale (The Beautiful Thinker)	1	Ironic Commentaries
Lady Beware	1	Self-Defense
Lavender	1	Miscellaneous
Lorraine Hansberry: The Black Experience in the Creation of Drama	4	
Louisa May Alcott	3	
Louise Nevelson	4	
Luckily, I Need Little Sleep	1	Working Mothers
Madalyn	3	
Make Out	1	Personal Statements
Malawi: The Women	3	
Margaret Mead's New Guinea Journal	3	

Title	Part	Topic Area
Margaret Sanger	2	Portraits
Marian Anderson	3	
Mariana	2	Third World Women
Mary Pritchard	3	
Masculine or Feminine: Your Role in Society	1	Miscellaneous
Matina Horner: Portrait of a Person	1 (*see also* 3)	Portraits
Miss Goodall and the Wild Chimpanzees	3	
Miss Havisham	3	
Mrs. Case	1	Welfare
Mrs. Cop	1	Jobs
Modern Women: The Uneasy Life	2 (*see also* 3)	Historical Studies
Mosori Monika	3	
Mother of the Kennedys: A Portrait of Rose Fitzgerald Kennedy	4	
Mothers Are People	1	Working Mothers
Mothers of Acari	3	
Mothers: What They Do	3	

Title	Part	Topic Area
Nadine Gordimer	3	
No Lies	1	Rape
No Tears for Rachel	1 (*see also* 3)	Rape
Nobody's Victim	1	Self-Defense
Other Women, Other Work	1	Jobs
People Like Maria	3	
Phoebe	1	Problem Pregnancies
Photography—Dorothea Lange: The Closer for Me	3	
Photography—Dorothea Lange: Under the Trees	3	
Poetry: Denise Levertov and Charles Olson	3	
Portrait of My Mother	4	
Queen of Apollo	1	Ironic Commentaries
Rape: A Preventive Inquiry	4	
Release	4	
Roberta Flack	1 (*see also* 3)	Portraits
Ruth and Harriet: Two Women of the Peace	1	Portraits

Title	Part	Topic Area
Salt of the Earth	2	Third World Women
Schmeerguntz	2	Socialization
Seven Wives of Bahram Gur	3	
Shaw and Women	3	
The Silent Spring of Rachel Carson	3	
Social Change and the American Woman	2 (*see also* 3)	Historical Studies
A Space to Be Me	1	Day Care
Susan B. Anthony	3	
Sweet Bananas	1	Women Make Movies
Sylvia, Fran, and Joy	1 (*see also* 3)	Portraits
Take Off	1	Ironic Commentaries
Take This Woman	1	Jobs
Testing, Testing, How Do You Do?	1	Women Make Movies
This Is No Time for Romance	1	Portraits
This Is the Home of Mrs. Levant Graham	1	Welfare
Three Guesses	1	Portraits

Title	Part	Topic Area
Three Lives	1	Portraits
To Be a Woman	1	Compilation Documentaries
To Be Young, Gifted, and Black	1 (*see also* 3)	Portraits
To Plan Your Family	3	
A Tour of the White House with Mrs. John F. Kennedy	3	
Underground Film	1	Portraits
Up, Over, and Bang	1	Ironic Commentaries
Virginia Woolf: The Moment Whole	2	Portraits
We Do! We Do!	1	Miscellaneous
The Welfare Revolt	1 (*see also* 3)	Welfare
Welthy Fisher	3	
What's the Matter with Alice?	2	Job Discrimination
White House Red Carpet with Julia Child	3	
Why Did Gloria Die?	3	
Womanhouse	1	Miscellaneous
The Woman's Film	2	Socialization

Title	Part	Topic Area
A Woman's Place	1 (*see also* 3)	Compilation Documentaries
Women, Amen!	1	Miscellaneous
Women on the March: The Struggle for Equal Rights	2	Historical Studies
Women: The Hand that Cradles the Rock	1	Compilation Documentaries
Women Up the Career Ladder: Recognizing New Patterns	1	Jobs
Women's Happy Time Commune	1	Women Make Movies
Women's Liberation	1	Compilation Documentaries
Women's Rights in the U.S.: An Informal History	1 (*see also* 3)	History
Woo Who? May Wilson	1	Portraits
World of the American Craftsman: The World and Work of Barbara Scarponi	3	
World of the American Craftsman: The World and Work of Dorothy Young	3	
World of the American Craftsman: The World and Work of Vivika Heino	3	

Title	Part	Topic Area
Would I Ever Like to Work	1	Working Mothers
Young Goodman Brown	3	
Young, Single, and Pregnant	1	Problem Pregnancies

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New York, New York 10011

Xerox Films
245 Long Hill Road
Middletown, Connecticut 06457

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Sample Film Evaluation Form

Indiana University
Audio-Visual Center Selection Department
FILM EVALUATION FORM

1. Film Title: _____

2. Purpose: (Complete by giving one or more purposes for this film. Also rate--by number--how effectively the film meets this purpose.)

		(Circle One) Low				High
To inform about	_____	1	2	3	4	5
To persuade to	_____	1	2	3	4	5
To teach how to	_____	1	2	3	4	5
Other: to	_____	1	2	3	4	5

3. Subject or Content Area of Film _____

4. Recommended age level(s): Primary____, Intermediate____, Junior High____, Senior High____, College____, Adult____.

	(Circle One) Low				High
5. Structure: (organization, editing, continuity)	1	2	3	4	5
6. Picture Quality: (clarity, framing, color, etc.)	1	2	3	4	5
7. Sound Quality: (audibility, voice fidelity, music, effects)	1	2	3	4	5

8. Comments and general impressions: (Note here a brief statement of how the film affects you and any special strengths or weaknesses in the film.)

9. Your estimate of the overall value of the film: Poor ____, Fair ____, Good ____, Very Good ____, Excellent ____.

10. Suggested utilization: If appropriate to level and content areas would you use this film in your classes: Yes _____, No ____. Do you feel others in similar teaching situations would use this film: Yes ____, No ____.

Evaluator: _____ Title: _____

Evaluator's Department and/or Major Area of Specialization_____

*NOTE: Any item may be continued and completed on the reverse side of this sheet if more space is necessary.

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